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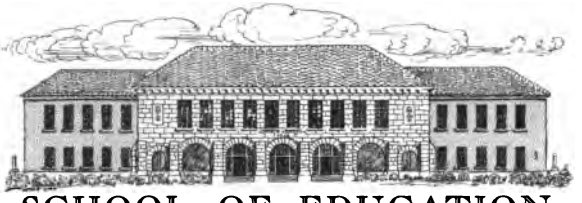

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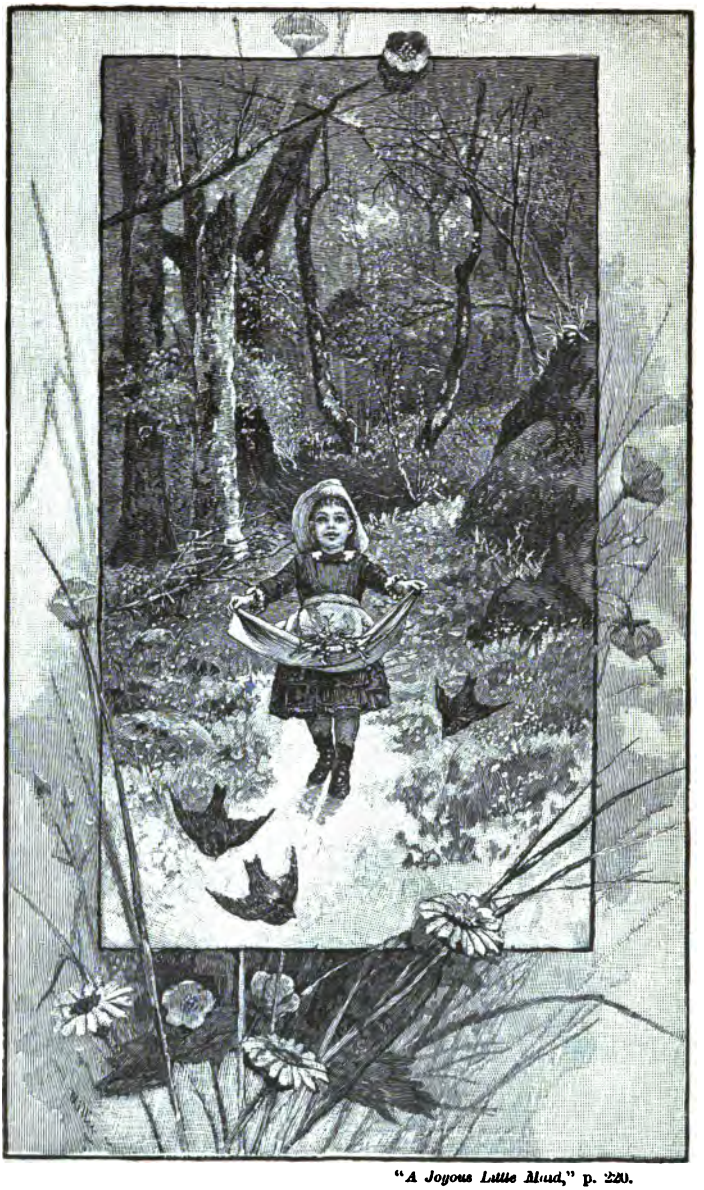

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BANCROFT'S

THIRD READER.

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PREFACE.

In the preparation of this new series of Readers, the publishers have spared neither pains nor expense to present to the public a series of text-books fully abreast of the best methods pursued by skilled teachers. The educational features to which attention is specially called, are:

I. Varied, interesting, and instructive selections.

II. The Methods, by which Readers are made to perform their true office as a means of language culture, viz:

1. By directing the attention of pupils to a wide range of choice "Supplementary Reading," in other specified publications.

2. By "Memory Exercises," in which pupils are required to commit to memory, gems of poetry and prose.

3. By full, varied, and attractive exercises in Oral and Written Expression, in connection with the reading lessons.

III. Systematized exercises in "Vocal Training," distributed in short lessons throughout the series, including practical drills in Pronunciation, Articulation, Emphasis, Inflection, Pauses, Pitch, and other topics of Vocal Culture.

IV. Systematized training in Phonic Spelling and in the use of diacritical marks.

V. Varied and practical exercises in Defining, in Using Words, and in both Oral and Written Spelling.

VI. The great number and variety of choice illustrations, adapted to the text, by the best artists and engravers.

Without enlarging upon the value of these features, or upon the originality and skill with which they are presented, the publishers submit the results of their efforts to the judgment of a discriminating and critical public, with special acknowledgment to Messrs. Houghton, Mifflin & Co. of Boston, for the generous use made of their publications.

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1. A BLIND MAN'S DOG.

1. Grip was a good dog that went around the streets of a great city, leading his poor old blind master by a string.

2. He would hold the old man's hat in his mouth, and look at people as if he wished to say: "Please give my poor old master a little money."

3. Grip was always true to his master. He often wanted to play with other dogs,

but he never once, in all his life, left his master's side to do so.

4. When the old man could no longer go out of his room, Grip used to take his master's hat in his mouth, and go out on the streets to beg for money, which he carried to his poor helpless master.

Model Questions. 1. Why do you think Grip was a good dog? 2. How did the one who wrote the story know that Grip wanted to play with other dogs? 3. When Grip went out alone with the hat, how did people know he wanted money?

SPELLING. Dictate from the lesson: **please, streets, people, money, would, once, carried, wished.**

For study, pupils should write the words, divide them into syllables, mark the accent, and the sounds of the letters.

2. FIVE PEAS IN ONE POD.

I. CONCERT PHONIC DRILL.

1. Repeat four times, in concert, the long vowel sounds: ā, ē, ī, ō, ū.
2. Repeat the short vowel sounds: ă, ĕ, ĭ, ŏ, ŭ.
3. Repeat both sets in a whisper; with very loud force.

1. Once there were five peas growing in one pod. The peas were green, the pod was green, the vine was green, the leaves were

green, and they thought all the world was green. The shell grew larger, and the peas grew bigger and bigger.

2. "Are we to lie here cooped up forever?" asked one.

"I am tired of it," said another.

"I fear we shall become hard," said a third.

"I want to see what there is outside," said a fourth; while the fifth, a very little pea, cried because he could not get out.

3. At length the vine turned yellow, the pod turned yellow, and the peas turned yellow.

"All the world is turning yellow," said the peas, with one voice.

4. Then there came an earthquake; the pod burst open with a crack, and all the five peas rolled out into the yellow sunshine. A little boy clutched them, and said they were fine peas for his pea-shooter. He put the biggest one into his gun, and shot it out.

5. "Catch me, if you can," said the big pea.

"I shall fly straight into the sun," said the next one.

"I shall travel farthest," said the third pea.

"Let me alone," said the fourth.

"What is to be will be," said the little pea,

as he shot up and lodged in a flower-pot in the window of a room where lay a poor sick girl.

6. Soon the little pea sprouted, and began to grow up into a beautiful vine.

"Dear mother, I think I shall get well," said the little girl one day; "for my pea is growing famously."

"God grant it," said the mother; and she took a stick and tied a string to it, so that the green vine might have something to cling to.

7. After many days there stood a beautiful pink pea-blossom smiling in the warm sunshine. The little girl kissed it, and said, "Now, I am sure I am going to get well."

8. But what became of the other peas? The one that said, "Catch me, if you can," fell into the gutter on the roof, and found a home in a pigeon's crop. The two lazy ones got just as far; for they, too, were eaten up by pigeons; but the pea that wanted to go up into the sun, fell into a ditch, and lay there in dirty water for weeks and weeks, and swelled up very large.

9. "How beautifully fat I am growing!" said the pea; "I shall burst at last; and I don't

think any pea can do more than that. I am the most remarkable of all the five that were in the shell."

10. But the young girl at the garret window thanked heaven for the little pea that had grown to be so beautiful in her window.

Adapted from HANS ANDERSEN.

3. THE GOLDEN EGGS.—A FABLE.

II. CONCERT PHONIC DRILL.—VOCALS.

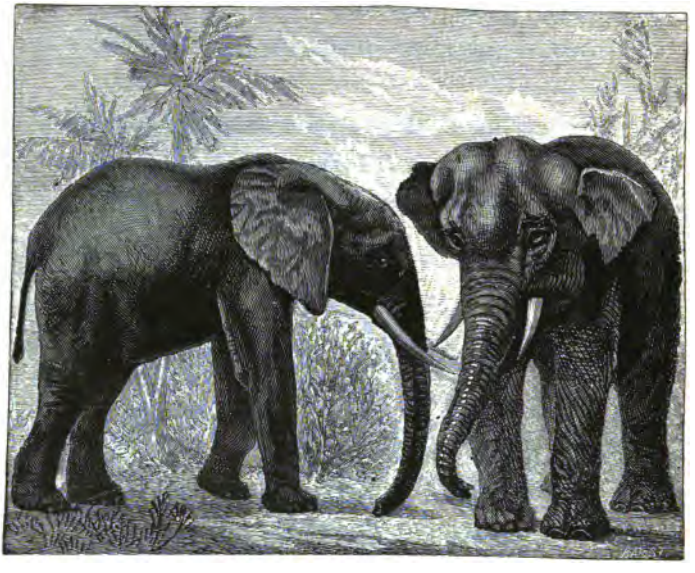
Spell by sound:

ā-le	ē-ve	ī-ce	ō-ld	ū-se
p-ā-le	f-ee-t	m-ī-ne	f-ō-ld	m-ū-te
s-ā-le	m-ee-t	n-ī-ne	p-ō-le	m-ū-le

There was once a man who had a wonderful goose that laid a gold egg every day. This man was growing rich very fast, but wanted to become rich still faster. So he killed the goose, expecting to find her full of gold eggs. He was rightly punished by finding no eggs at all.

Moral.—Be content with the good things you have.

SLATE WORK. **Require pupils, at their desks, to copy this story from the open book; to read it in class from slates or papers; then, to exchange slates, and correct one another's mistakes by comparing with the book.**



4. THE ELEPHANT.

1. The elephant, the largest and strongest of all land animals, is a native of Asia and Africa. I suppose most of you have seen a tame elephant in a menagerie. How would you describe it?

If you were asked to write a composition about it, you would probably write something like this:

2. The elephant is a very large animal.

Its ears are large, and hang down; its eyes are small; its skin is thick and tough, and is without hair. It has two long, white tusks, and a long, flexible trunk or *proboscis*, which serves the purpose of a hand.

3. Wild elephants are generally found in herds or troops. They eat the leaves and fruit of such trees as the palm, banana, and sago.

4. Tamed elephants are noted for their intelligence. You may now tell any story you have ever read about the elephant.

SPELLING. Dictate from the lesson: **elephant, subsist, ivory, generally, proboscis, ancient, suppose, banana, animals, series, probably, many.**

COMPOSITION EXERCISE. **After this piece has been read and talked about, require pupils to write on their slates all they can remember of it. Let them exchange slates and criticise one another's work.**

PICTURE LESSON. **Refer to the picture and, after study, write:**

1. **The differences you see in the shape and size of the ears.**
2. **In the shape of the heads.**
3. **In the size of the elephants.**
4. **Also, how you can tell which is Asiatic.**

5. CAN AND CAN'T.

1. "I CAN'T" is a sluggard too lazy to work;
From duty he shrinks, every task he will shirk;
No bread on his board, and no meal in his bag;
His house is a ruin, his coat is a rag.

2. "I CAN" is a worker; he tills the broad fields,
And digs from the earth all the wealth that it yields;
The hum of his spindles begins with the light,
And the fires of his forges are blazing all night.

W. A. BUTLER.

MEMORY EXERCISE. **Require pupils to learn this piece by heart, and call on each, in turn, to recite it.**

SLATE WORK. **Close the book and write the first stanza from memory; then compare with the book, and correct your errors in spelling, capitals, and punctuation.**

6. STORY OF THE DUCKLINGS.

III. CONCERT PHONIC DRILL.—VOCALS.

Spell by sound

ă-t	ĕ-nd	ĭ-ll	ŏ-n	ŭ-p
ă-n	d-ĕ-n	ĭ-n	ŏ-dd	f-ŭ-n
ă-nd	n-ĕ-t	p-ĭ-n	ŏ-ff	n-ŭ-t

1. Once there was an old black hen that had been patiently sitting on ten eggs for almost three weeks. She was anxiously waiting for ten little chicks to come out, for she did not know that the farmer's wife had slyly taken out the hen's eggs, and put in their place ten duck eggs.

2. At length, ten sharp bills broke through their shells, and ten little ducklings came out with a "Peep! peep!" The old hen bustled

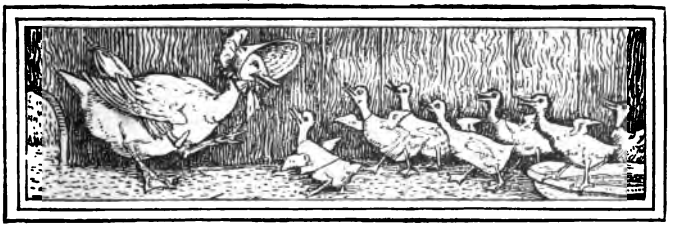
around, and clucked and coaxed them from the nest into the barn-yard, where she found for them a dainty breakfast.

3. In a few days she took them to a green field close to a little pond. As soon as they saw the water, the ten ducklings cried out: "Quack! quack! quack!" and away they waddled to the water as fast as their short legs could carry them.

4. They sailed round and round, and then ducked their heads under the water. The old mother-hen thought they were drowning, and called out: "Cluck! cluck! cluck! come back quick! come back quick!"

5. But they swam and dived, and sailed about until they grew hungry, and then they were glad to go back to their mother for a good supper, and a warm bed.

ORAL EXPRESSION. **Close the books and call on some pupil to tell this story to the class.**



7. THE TEMPEST.

1. We were crowded in the cabin,
Not a soul would dare to sleep:—

It was midnight on the waters,
And a storm was on the deep.

2. 'T is a fearful thing in winter
To be shattered by the blast,
And to hear the rattling trumpet
Thunder, "Cut away the mast!"

3. So we shuddered there in silence,
For the stoutest held his breath,
While the hungry sea was roaring,
And the breakers talked with death.

4. And as thus we sat in darkness,
Each one busy in his prayers,
"We are lost!" the captain shouted,
As he staggered down the stairs.

5. But his little daughter whispered,
As she took his icy hand:
"Is n't God upon the ocean,
Just the same as on the land?"

6. Then we kissed the little maiden,
And we spoke in better cheer;
And we anchored safe in harbor
When the morn was shining clear.

JAMES T. FIELDS.

MEMORY EXERCISE. Require pupils to memorize and recite this poem.

I. VOCAL TRAINING.

I. Hints to Pupils.

1. Stand erect, and hold the book in your left hand.

2. Read loud enough for every one in the class to hear you distinctly.

3. Read your lesson aloud at home, if you can do so without disturbing others.

4. When you read over an advance lesson, refer to the dictionary for the meaning of any words you do not understand.

5. Read carefully the notes and directions at the beginning or the end of the lessons.

6. Think about the meaning of what you read.

7. Before you begin to read a paragraph, look at your teacher, or at the class, and when you close the paragraph, lift your eyes from the book and look at the teacher or the class. It is a matter of politeness to look at people to whom you are talking or reading.

II. Hints to Teachers.

1. The short exercises headed "*Concert Phonic Drill,*" are designed to give pupils the full command of their vocal organs; to secure correct articulation; and to enable pupils to become familiar with the diacritical marks of the dictionary. In all these preliminary exercises, require the class to stand.

2. The simple, full, and varied exercises in "*Composition*" and "*Oral Expression,*" constitute an essential part of the plan of this book, and on no account should they be omitted.

8. THE TWO DOGS.

IV. CONCERT PHONIC DRILL.

1. Repeat three times the words: āle, ärm, ạll, ănd, câre, åsk, whạt.

2. Spell by sound the following words: ā-le, h-ä-lf, ạ-ll, âi-r, ă-dd, ā-te, l-äu-gh, b-ạ-ll, f-â-re, r-ă-t, p-å-ss.

1. One day, as a large Newfoundland dog, named Brave, was carrying a bone over a bridge, he met a surly mastiff, by the name of Bruce. The mastiff began to growl and bristle up for a fight. Old Brave was not willing to give up the bone, and Bruce would not let him pass unless he did. So they began to fight, and both tumbled off the bridge into the water.

2. The banks of the stream were so very steep and high, that they had to swim a long distance before they came to a good place to get out. It was quite easy for old Brave to swim, but it was not so for poor Bruce. He struggled and tried his best, but could not get to the shore.

3. Old Brave soon reached the land, and turned around to look at his enemy. He saw plainly that Bruce's strength was fast

failing, and that he was likely to drown. The noble dog plunged into the water again, seized Bruce by the collar, and towed him safely to the shore.

4. It was amusing to see these two dogs look at each other as they shook their wet coats. Their glances seemed to say plainly: "We will never quarrel again," and they never did.

Questions. 1. Who of you has ever seen a Newfoundland dog? 2. Did you ever see a mastiff? 3. What is the difference between the two? 4. What do you suppose became of the bone? 5. Do you think this is a true story? 6. What may this story teach us about quarreling? 7. Do you know anything about dogs that would lead you to suppose that they can think?

COMPOSITION. **Write a short composition about your own dog, if you have one; if you have none, write about any dog you know anything of. Be ready to read it at the next recitation.**

9. SUPPLEMENTARY READING.

If any of the following books or periodicals are in the Library, or if any of them are in the hands of any pupil, select a good extract from one of them, and let each pupil, in turn, read one paragraph. This will be an attention lesson, as well as an interesting reading lesson.

1. The Rollo Books.
2. Robinson Crusoe.
3. St. Nicholas.
4. The Youth's Companion.
5. Harper's Young People.
6. Our Young Folks.

10. FABLE OF THE CATS AND THE MONKEY.

1. Once upon a time, two cats that had stolen some cheese, quarreled about dividing it. They, therefore, went to law about it, and the case came before Judge Monkey for decision.

2. The judge heard all they had to say about the case, and then brought out a pair of scales. He divided the cheese into two portions, and put one at each end of the scales.

3. "Ah!" said he, "this piece outweighs the other," and he gravely bit off a large mouthful. The other piece was now the heavier, and he bit off and swallowed a mouthful of that, and so he kept on, biting first from one piece, and then the other.

4. "Stop! Stop!" cried both cats together, as they saw that the judge was eating up all their cheese, "give us what there is left, and we will be satisfied."

5. "Be patient, my friends," said the sharp old judge, "if *you* are satisfied, the law is not; what remains, belongs to me as my legal fee." So saying, he crammed the remaining cheese into his mouth, and adjourned the court.

6. This fable teaches us that it is wise to settle little disputes without going to law.

ORAL EXPRESSION. **Require pupils to tell this story from memory.**

1

WRITTEN SPELLING.—WORDS OFTEN MISSPELLED.

cheese	niece	paid	knob
laid	cousin	field	city
clothes	skein	sneeze	pity
sofa	staid	seize	lily
tired	played	daily	apple
twelfth	coral	blotted	vessel

11. CHILDREN.

V. CONCERT PHONIC DRILL.—VOCALS.

In giving the sound of Italian a, keep the mouth wide open.

Spell by sound:

ä-rm	äu-nt	b-ä-th	ä-re	l-äu-gh
b-ä-lm	h-äu-nt	p-ä-th	f-ä-rm	p-ä-lm
e-ä-lm	e-ä-lf	l-ä-th	ä-rt	ps-ä-lm

1. Come to me, O ye children!
   And whisper in my ear
   What the birds and the winds are singing,
   In your sunny atmosphere.

2. For what are all our contrivings,
   And the wisdom of our books,
   When compared with your caresses,
   And the gladness of your looks?

3. Ye are better than all the ballads
   That ever were sung or said;
   For ye are the *living* poems,
   And all the rest are *dead.*

H. W. LONGFELLOW.

MEMORY EXERCISE. **Require pupils to learn these stanzas, and to recite them in the class.**

SLATE WORK. **Write from memory the first stanza; exchange slates and correct errors. Notice the indentation of the second and fourth lines.**

II. VOCAL TRAINING.—INFLECTION.

Inflection, in reading, is an upward or downward slide of the voice.

The rising inflection is marked with an acute accent, thus—(´); the falling, with a grave accent, thus—(`).

Words marked with the rising or the falling inflection are generally *emphatic*, that is, they are uttered with more force than other words in the sentence.

EXAMPLES FOR CONCERT DRILL.

To be read by the teacher and repeated by the class.

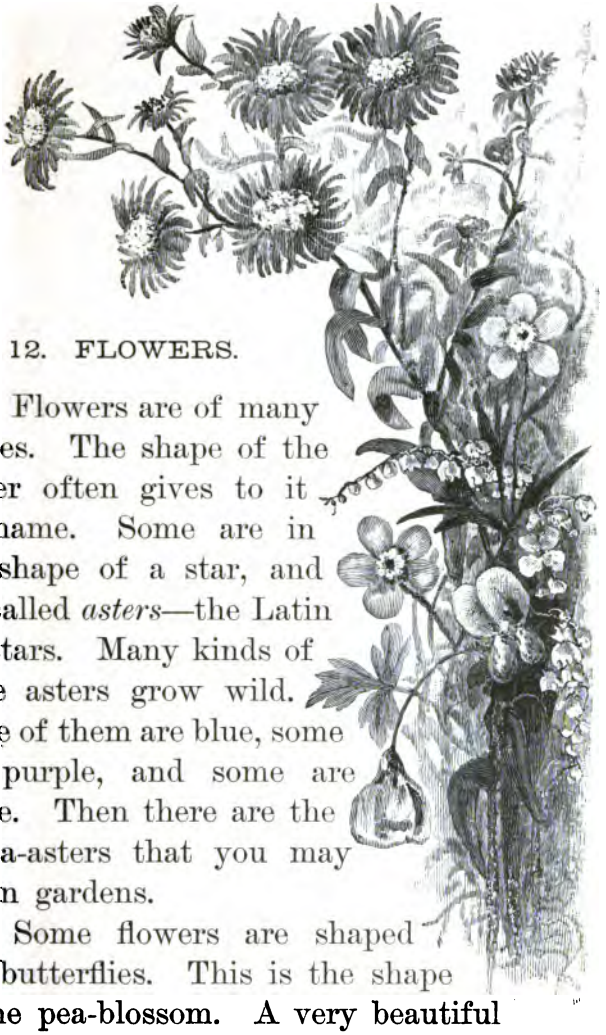
1. Have you learned your lésson? Yès, I hàve.
2. Are you going to schóol? Nò.
3. Repeat the following words ten times: úp, dòwn.
4. Count to twenty, thus: óne, twò, threé, fòur, etc.
5. Repeat ten times the words: rísing, fàlling.
6. Read: ále, àle; ánd, ànd; éve, ève; énd, ènd; íce, ìce; íll, ìll; óld, òld; ón, òn; úse, ùse; úp, ùp.
7. Read: ā´-ā,` ă´-ă,` ē´-ē,` ĕ´-ĕ,` ī´-ī,` ĭ´-ĭ,` ō´-ō` ŏ´-ŏ,` ū´-ū,` ŭ´-ŭ.`
8. Repeat each of the long vowels, a, e, i, o, u, three times, thus: á, á, á, etc.

DRILL EXERCISES.

I. Let the class recite, in concert, the following Memory Exercises: *Can and Can't; Children;* and *The Tempest.*

II. Concert Drill on the *Tables of Elementary Sounds* at the end of Part I.

III. Review of Exercises in *Concert Phonic Drill*, I to V.



12. FLOWERS.

1. Flowers are of many shapes. The shape of the flower often gives to it its name. Some are in the shape of a star, and are called *asters*—the Latin for stars. Many kinds of these asters grow wild. Some of them are blue, some are purple, and some are white. Then there are the China-asters that you may see in gardens.

2. Some flowers are shaped like butterflies. This is the shape of the pea-blossom. A very beautiful

flower it is, though people seldom think much about it. They think only of the peas which they are to gather by-and-by.

3. There is one curious thing about the color of the pea-blossom. Sometimes, you know, it is white, and sometimes it is a purplish red. Now, when it is red, you may see red spots all the way down the stalk, at the joints where the branches go off from it. It is as if the sap, as it went up to color the blossom, had left some of its red dye in these joints on the way. You see no such spots on the stalk when the flowers are white.

4. The flowers of the lily of the valley are like little bells hanging from the stem. This is one of the sweetest of all flowers. The little blue-bells,—so pretty, and yet so much trouble in the garden,—have their name from their bell-shape. Some flowers are shaped like a cup. One of these flowers is the bright yellow buttercup that you know so well.

Questions. Question the class about the facts of this lesson.

SPELLING. Dictate from the lesson: **China-asters, bell-shape, blue-bells, pea-blossom, by-and-by.** Ask why the hyphen is used in these words.

2

WRITTEN SPELLING.—WORDS OF OPPOSITE MEANING.

old	*new*	poor	*rich*	quick	*slow*
lost	*found*	north	*south*	right	*wrong*

In a similar manner, write in columns the opposites of

cold	day	freeze	good	laugh
dry	east	fat	high	work

13. I LOVE YOU, MOTHER.

VI. CONCERT PHONIC DRILL.—VOCALS.

In giving the sound of Intermediate *a* as in åsk, the mouth is not opened so wide as in giving the sound of Italian *a*. Intermediate *a* is marked by a dot over it, thus—å.

åsk	påst	dånce	påss	chånt
båsk	fåst	chånce	gråss	grånt
tåsk	låst	glånce	måss	slånt

1. "I love you, mother," said little John;
Then, forgetting work, his cap went on,
And he was off to the garden-swing,
Leaving his mother the wood to bring.

2. "I love you, mother," said rosy Nell—
"I love you better than tongue can tell."
Then she teased and pouted full half the day,
Till her mother rejoiced when she went to play.

3. "I love you, mother," said little Fan—
"To-day I'll help you all I can;
How glad I am that school does n't keep!"
So she rocked the babe till it fell asleep.

4. Then stepping softly, she took the broom,
And swept the floor, and dusted the room;
Busy and happy all day was she—
Helpful and cheerful as child could be.

5. "I love you, mother," again they said—
Three little children going to bed;
How do you think that mother guessed
Which of them really loved her best?

JOY ALLISON.

SLATE WORK. **Copy the second stanza from your books, at your desks, and take into the class.**

14. FABLE OF THE FOX AND THE CROW.

1. Once there was a crow that stole a piece of cheese, and flew with it into a tree. A cunning fox saw him, and set his wits to work to get the cheese.

2. He crept softly up to the tree, and began in his sweetest voice to flatter the crow. "You are the prettiest bird I ever saw," said he; "your voice must be finer than your

plumage. O, most beautiful of birds! will you not sing me a song?"

3. The silly crow, flattered by these compliments, opened his bill to sing, when down dropped the cheese into the mouth of the sly old fox.

Moral.—Beware of flatterers.

COMPOSITION. **Without looking at the book, write this fable in your own words. Read your story at the next recitation.**

SPELLING GAME. **Let the class stand in line. Call on each pupil, in turn, to name and spell something good to eat. Pupils that misspell a word, or fail to name one, must be seated.**

15. A STORY ABOUT WISHING.

VII. CONCERT PHONIC DRILL.—VOCALS.

1. Repeat three times, the words: ēve, ĕnd, ẽrr.
2. Repeat three times: ē, ĕ, ẽ.
3. Repeat three times: ē, ē, ē; ĕ, ĕ, ĕ; ẽ, ẽ, ẽ.
4. (Slate.) Write two words having long *e;* two with short *e;* two with *e* as in *err.* Put the right mark over each vowel.

1. One cold Christmas Eve, an old man and his wife were sitting before the fire in their humble cottage. They were poor, and both of them had to work very hard to earn a living.

2. They were grumbling about their hard lot, when suddenly their cottage door flew open, and in came a queer-looking little old woman, in a red cloak, who said to them: "I will give you whatever you wish for, but you must wish only three times."

3. "Ah!" exclaimed the old man, "I wish I had a dish of sausages, frying on the fire." In an instant, there they were, steaming and sputtering.

4. "What a foolish wish!" cried out his wife; "I wish they were hung on the end of your nose."

5. No sooner said than done. There hung the sausages fast to the old man's nose, and, what was worse, they could not be pulled off.

6. For the third and last wish, all they could do was to wish for the sausages to be taken off the poor man's nose, and then they were no better off than when they began to wish.

WISHING GAME. **Write on your slates what you would wish, if a fairy should appear to you, and promise to fulfill any three wishes. Read your wishes aloud to the class.**

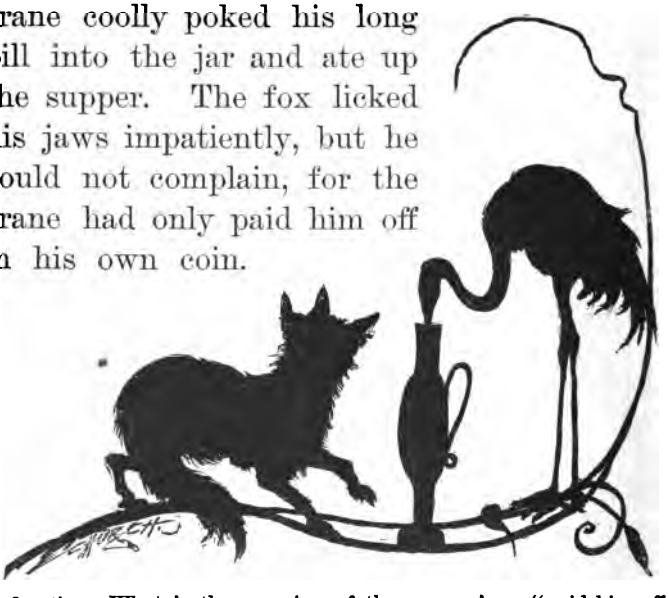
SLATE WORK. **Copy the first two paragraphs as an exercise in spelling, punctuation, and capitals. Mark the sounds of the letters.**

16. FABLE OF THE FOX AND THE CRANE.

1. Once upon a time, a fox invited a crane to dine with him. The cunning fox had nothing for dinner except some soup, which was poured out in a broad, shallow platter. The fox lapped up the soup with the greatest ease, but the crane only dipped the end of his long bill in the soup-plate, out of politeness, for he could not get a single drop of the savory dish.

2. The wise old crane made no complaint, but a few days afterwards, returned the compliment by inviting the fox to take supper with him. The meal consisted of only one dish of meat, and that was brought on in a tall glass jar with a very narrow neck.

3. The fox looked wistfully on while the crane coolly poked his long bill into the jar and ate up the supper. The fox licked his jaws impatiently, but he could not complain, for the crane had only paid him off in his own coin.



Question. What is the meaning of the expression—"paid him off in his own coin?"

COMPOSITION. **At your desks, without looking at the book, write all you can remember of this fable. Exchange papers, and read aloud in class one another's composition as an exercise in manuscript reading.**

17. EVENING PRAYER.

Memorize for concert recitation.

1. Now the sun has passed away,
With the golden light of day;
Now the little stars on high,
Twinkle in the deep blue sky;
Father, merciful and mild,
Listen to thy little child.

2. Loving Father, put away
All things wrong I 've done to-day;
Make me gentle, true, and good;
Make me love thee as I should;
Make me feel by day and night,
I am ever in thy sight.

3. Heavenly Father, hear my prayer;
Take thy child into thy care;
Let thy angels, good and bright,
Watch around me through the night.

DIACRITICAL MARKS—SLATE WORK. **Write a list of words, two having the sound of long a; two having the sound of Italian a, as in arm; two of broad a, as in all; two of a as in care. Put the right mark over each vowel.**

DICTATION LESSON—SLATE WORK. **1. Dare to do what is right. 2. Do as you would be done by. 3. Be polite to everybody. 4. Obey your parents and your teachers.**

18. THE HORSESHOE NAIL.

VIII. CONCERT PHONIC DRILL.—VOCALS.

1. Repeat twice: īce, ĭll, thīrst, pïque.
2. Repeat twice: ī, ĭ, ī, ï.
3. Repeat twice: ī, ī, ī, ĭ, ĭ, ĭ, ī, ī, ī, ï, ï, ï.
4. Write and mark two words for each sound of *i*.

1. "Your horse has lost a nail out of one of his hind shoes," said the hostler to a farmer who had put up at the village inn.

2. "Never mind," replied the farmer, "I can't stop to attend to it now."

3. "Your horse has lost a shoe, sir," said the hostler at the next hotel where the farmer stopped; "shall I take him to the blacksmith's shop across the road?"

4. "No, I think not; I shall soon get home."

5. Before he had ridden a mile, his horse began to limp; next he began to stumble; and finally, he fell down and broke his leg. The farmer, going on foot through a dark forest, was waylaid and killed by robbers.

6. Thus, for want of a nail, the shoe was lost; for want of a shoe, the horse was lost; and for want of a horse, the rider was lost.

19. THE BOY AND THE WOLF.

IX. CONCERT PHONIC DRILL.—VOCALS.

1. Repeat twice: ōld, ŏn, mo̤ve, ôr, wo̤lf, dȯne.
2. Repeat four times: ō, ŏ, o̤, ô, o̤, ȯ.
3. Repeat each sound four times, thus: ō, ō, ō, ō, etc.
4. Write and mark two words for each sound of *o*.

1. One day a boy who was watching a flock of sheep, thought he would play a joke on some men who were at work in the field near by, so he ran towards them, shouting at the top of his voice: "Help! help! a wolf! a wolf!"

2. The men left their work and ran to kill the wolf, but there was no wolf to be seen. Then the foolish boy laughed at them, and told them it was only a joke.

3. A few days after, a whole pack of wolves attacked the flock of sheep. The boy shrieked in terror: "Help! help! wolves! wolves!"

4. But the men said: "He is a liar; let him kill his own wolves." The wolves killed the sheep, and then attacked and killed the terrified boy.

Moral.—A liar is not believed even when he tells the truth.

III. VOCAL TRAINING.—EMPHASIS.

Emphasis is an increased force of voice upon certain words in a sentence, to give greater effect to the utterance of thought or feeling. Emphatic words are sometimes printed in *italics;* and very emphatic words, in SMALL CAPITALS. *Emphatic* words are generally marked by the rising or the falling inflection.

EXAMPLES SELECTED FROM PREVIOUS LESSONS.

To be read by the teacher, and repeated in concert by the class.

1. "I *lòve* you, mòther," said little John.

2. For ye are the *líving* poems,
   And all the rest are *dèad.*

3. "Are we to live here cooped up *forever?*" asked *óne;* "I am *tìred* of it," said another.

4. "We are *lòst!*" the captain shouted,
   As he staggered down the stairs.

5. "Is n't God upon the *ócean,*
   Just the same as on the *lánd?*"

6. If *yòu* are satisfied, the *láw* is not.

7. "You are the *prèttiest* bird I ever saw," said the fox.

8. Shouting at the top of his voice: "*Hèlp! hèlp! a wòlf! a wòlf!*

20. OUR BABY.

1 Did you ever see our baby,
Little Tot?
With her blue eyes sparkling bright,
Luscious cheeks of rose and white,
Lips of glowing ruby light—
Tell you what,
She is just the sweetest baby
Of the lot.

2. I just wish that you might see her,
If you could,
'Mong her pretty playthings clattering,
While her little tongue was chattering,
And her nimble feet a-pattering:
Think you would
Say with me she is the sweetest,
If you should.

3. Every grandma's only darling,
I suppose,
To her eye (it's not a pity),
Looks as bright and fresh and pretty,
Seems as cunning and as witty
As my Rose.—
Heavenly Father! spare them to us
Till life's close.

MEMORY EXERCISE. **Let the girls in the class learn this piece by heart, and recite it.**

SLATE WORK. **Copy the first stanza from dictation. Exchange slates and correct errors.**

3

WRITTEN SPELLING.—BUSINESS ABBREVIATIONS.

Co.—Company	lbs.—pounds
bbl.—barrel	ozs.—ounces
doz.—dozen	ft.—foot or feet
dols—dollars	yds.—yards

21. THE WORK THAT PEOPLE DO.

1. The farmer and gardener raise for our use, grain, vegetables, and fruit. The farmer, also, supplies the market with milk, butter, cheese, cattle, sheep, wool, horses, poultry, and eggs. The miller grinds wheat and corn, and the baker makes bread. The

butcher kills live stock, and sends to market beef, mutton, and pork.

2. Our clothes are made by the labor of many hands. Men, women, and children, in China, Italy, and France, are kept busy rearing silk-worms and reeling silk. Thousands of men are hard at work in our own country, raising and picking cotton; and thousands of farmers and sheep-raisers are shearing the wool from herds of sheep. Then there is the weaver, who makes the cloth, and the tailor or dressmaker who makes it into clothing.

3. The tanner makes leather for us, and the shoemaker makes our boots and shoes. The carpenter and mason build us a house, the painter paints it, and the cabinet-maker makes the furniture. The bookseller supplies us with books, and the printers sell us the newspapers.

4. The tea which we drink at supper has been picked by busy hands in China. The coffee that we use at breakfast comes from the plantations of Brazil or Java; and the sugar with which we sweeten it was made from the sugar-cane of Louisiana. It is

wonderful to think how many trades there are, and how many busy hands are at work for our comfort and convenience.

Questions. 1. How many periods in the lesson? 2. How many sentences? 3. How many capital letters? 4. Count the nouns in the first paragraph. 5. How many commas are used in the whole lesson? 6. How many times is the conjunction *and* used? How many verbs in the first paragraph? In the second?

ORAL SPELLING. **Dictate all the nouns in this lesson.**

WRITTEN EXPRESSION. **Write all you can remember of this lesson. Read in class one another's manuscript.**

22. CAN YOU?

This piece is marked for emphasis and inflection. Notice that direct questions have the rising inflection.

1. Can you make a *róse*, or a *líly*—just *óne?*
Or catch a beam of the golden *sún?*
Can you count the *ráin*-drops as they *fáll?*
Or the *léaves* that flutter from tree-tops *táll?*
Can you run like the *bróok*, and never *tíre?*
Can you climb like the *víne* beyond the *spíre?*
Can you *fly'* like a *bírd*, or weave a *nést?*
Or make one *féather* on robin's *bréast?*

2. Can you build a *céll* like the *bée*, or *spín*
Like the spider, a *wéb* so fine and *thín?*
Can you lift a *shádow* from off the *groúnd?*
Can you see the *wínd*, or measure a *soúnd?*
Can you blow a *búbble* that will not *búrst?*
Can you talk with an *écho* and not speak *first?*

3. O,′ my dear little bóy! you are clever and stróng,
And you are so busy the whole day lóng,
Trying as hard as a little boy *cán*,
To do big things like a grown-up *màn*.
Loòk at me, dárling, I tell you *trúe*,
There *are some* things you *nèver* can do.

MARY E. FOLSOM.

Questions. 1. How many interrogation points in this lesson? 2. How many commas? periods? exclamation points? 3. How many capital letters?

SLATE WORK. **Require pupils to memorize the first stanza, and write it on slates, from memory. Then let them exchange slates or papers, compare with the book, and correct errors.**

ORAL SPELLING. Dictate from the lesson: **burst, first, breast, nest, one, sun.**

4

WRITTEN SPELLING.—OPPOSITES.

Write in columns the opposites of:

strong	white	best	cry	life
peace	buy	cool	dark	land

23. DUTIES OF PUPILS AT SCHOOL.

Make these rules the topics of a conversation lesson.

1. Comply cheerfully with school regulations.
2. Be prompt and regular in attendance.
3. Study your lessons carefully at home.
4. Give strict attention to your teacher during recitations.

5. Be respectful and polite to your teachers.

6. Be courteous to other pupils, and attend strictly to your own business.

7. Take good care of your school-books.

8. Be careful not to injure or deface school property.

9. Be honest and truthful.

10. If you do wrong, be brave and own it.

5

WRITTEN SPELLING.—COMMON ABBREVIATIONS.

Ans.—Answer.	No.—Number.
Aug.—August.	Nov.—November.
i. e.—that is.	Rev. Reverend.
inst.—instant.	R. R. Railroad.

24. WHO WAS THE COWARD?

X. CONCERT PHONIC DRILL.—VOCALS.

1. Repeat twice: ūse, ŭp, rude, ûrge, pull.
2. Repeat twice: ū, ŭ, u̇, (ōō), û, u̇, (ŏŏ).
3. Repeat each sound three times, thus: ū, ū, ū, etc.
4. Put diacritical marks over the vowels in: muse, cup, rule, urchin, pudding, put, push, bush.

1. One day as two boys were going home from school, they saw a crowd of boys by the side of the road.

2. "A fight! a fight!" cried John, "let us go and see it."

3. "No," said William, "my father would not like to see me there. Besides, we might get into trouble ourselves."

4. "You are a little coward!" cried John angrily, and off he ran to see the fight.

5. Next day, at school, John told the boys about it, and they all laughed at William, and called him a coward.

6. Not long after, the boys went down to the river for a swim. One of them got into deep water and sank. "He's drowning! he's drowning!" shrieked the boys, but no one was bold enough to plunge in after him.

7. Then the boy they had laughed at as a coward, dived into the deep water, seized the drowning boy by the hair, and dragged him to the shore. After that, nobody ever called William a coward.

COMPOSITION. **Close the books and write all you can remember of this piece.**

6

WRITTEN SPELLING.—WORDS OFTEN MISSPELLED.				
veil	shoeing	which	witty	watch
grease	eighth	stitch	pity	notch

25. SWALLOWS.

1. The swallows are always welcome visitors. They come in the spring-time, after the long cold winter. They build their nests under the eaves of the barn, or on the rafters in the barn, or in the chimneys of the house.

2. Some swallows build their nests in holes in sand-banks along the banks of rivers. There are four different species of swallows—the chimney-swallow, the house-martin, the sand-martin, and the swift. They are all very much alike as we see them on the wing.

3. The barn-swallows build their mud houses with the regularity of brick-layers.

Indeed, they are skillful little masons, for they use their bills for hods, and their feet and bills for trowels.

4. How merrily they twitter, and how hard they work all day long! Towards evening, how swiftly they dart about in the warm air to catch flies!

5. When the young swallows are nearly grown, the old birds begin to coax them out of the nests to try their feeble wings in flight. When they are able to fly a little, how the old swallows twitter out their delight!

6. Late in the autumn, when the frosts give warning of winter, away they go, young and old, to a warmer climate in the south.

7. How do you suppose they find their way back again in the following spring? Why do people sometimes say, "One swallow does not make a summer?"

8. You have heard, perhaps, of the edible, or eatable birds'-nests, so highly prized by the Chinese. These nests are made by swifts, or swallows that secrete from their salivary glands a kind of fluid which hardens into a substance like isinglass.

26. STORIES ABOUT SWALLOWS.

1. The following story is told of a flock of swallows: A ship had been sailing southward from England for many days, and had reached the shores of Africa.

2. The captain was walking the deck, when, turning his eyes towards the north, he saw what appeared to be a large black cloud coming towards them.

3. Knowing that storms come on very suddenly in those parts, he ordered his men to prepare for the worst by taking in the sails and clearing the deck.

4. The dark cloud came nearer and nearer, yet the wind blew fair, and the sun still shone out in the clear sky.

5. The men, however, soon discovered the meaning of it all. The cloud turned out to be a large flock of swallows. In their flight they had seen the ship, and, sweeping down, alighted upon it to rest themselves on the way. They crowded the ropes, the spars, the deck, and every part of the ship that could offer a resting-place, and there they remained the whole night. At sunrise they

all rose in the air and continued their flight towards Africa.

6. To save themselves the time and trouble of building a new nest, it is very common for swallows, on their return in spring, to take to their nest of the previous year.

7. Two of these birds, it is said, on going to their old nest, found that a sparrow had already made it his home. The swallows tried to get in, but the sparrow pecked at them, and would not leave the nest.

8. The swallows called some friends to their help; but, do what they could, the sparrow would not give up.

9. The birds then flew away. The following day a great number of swallows came, each with a bit of clay in his mouth. They plastered up the hole with the clay, so that the sparrow could not get out, and there he was left to die in his prison.

7

WRITTEN SPELLING.

1. Write the names of five articles you can buy at a grocery store.
2. Write the names of five articles of furniture.
3. Write the names of five cities, and five rivers.

IV. VOCAL TRAINING.

I. The Circumflex.

The circumflex inflection is a double slide of the voice on a single word or sound. The rising circumflex ends with the rising inflection, and is marked thus—(ˇ). The falling circumflex ends with the downward slide, and is marked thus—(ˆ).

CONCERT EXERCISES.

To be read by the teacher, and repeated by the class in concert.

1. Repeat: *ă, ĕ, ĭ, ŏ, ŭ; â, ê, î, ô, û.*
2. Repeat: *ăle, ărm, ăll, ĕve, mŏon, ŏil, ŏut.*
3. Repeat the same with the falling circumflex.
4. Ah! *ĭndĕed!* is it *sŏ!* Did *yŏu* do it?
5. Oh, no, it *cân't* be *yŏu!*
6. *ă, â; ĕ, ê; ĭ, î; ŏ, ô; ŭ, û.*

II. The Monotone.

The monotone, or one tone, is merely a uniform, level tone, without any marked slide of the voice upward or downward.

CONCERT DRILL.

1. Repeat the long vowel sounds: ā, ē, ī, ō, ū, in monotone.
2. Repeat: ā, ä, a̤, ē, ī, ō, ū, ōō, oi, ou.
3. Rōll ōn, thōu dēēp and dārk blue ōcean, rōll.
4. Hēar the tōlling of the bēlls—*iron* bēlls! What a wōrld of sōlemn thōught thēir mōnōdy compels!

REVIEW EXERCISES.

I. Read *Vocal Training;* Section III.

II. Concert Drill on the Tables of Elementary Sounds at the end of *Part I.*

III. Concert Recitation of Memory Exercises.

27. SUPPLEMENTARY READING.

On slates or paper, write a short letter to your father or mother, telling what you are doing at school. Take your letter into class, and read it aloud. Exchange letters and correct errors. The following letter, written by a little girl nine years of age, may aid you in writing yours.

San Francisco, —— ——.

Dear Mamma:

I am going to write you a letter. We have just had a spelling match, and I have just missed, and had to sit down. I will try to be a better girl, and try to get on the Roll of Honor. I would like to give you some pretty present, but you know I am not rich enough. I will be a good girl, and I know you will like that better than anything else.

Your loving daughter,

MARY.

28. THE BLUEBIRD'S SONG.

Read this to the class, and tell pupils how to mark it for emphasis, inflection, and rhetorical pauses.

1. I know the song that the bluebird is singing,
Out in the apple-tree where he is swinging;
Brave little fellow! the skies may be dreary—
Nothing cares he while his heart is so cheery.

2. Hark! how the music leaps out of his throat!
Hark! was there ever so merry a note?
Listen awhile, and you'll hear what he's saying,
Up in the apple-tree swinging and swaying.

3. "Dear little blossoms down under the snow,
You must be weary of winter, I know;
Hark! while I sing you a message of cheer!
Summer is coming! and spring-time is here!

4. "Little white snow-drop! I pray you arise;
Bright yellow crocus! come, open your eyes;
Sweet little violets, hid from the cold,
Put on your mantles of purple and gold;
Daffodils! daffodils! say, do you hear?—
Summer is coming! and spring-time is here!"

EMILY H. MILLER.

ORAL SPELLING. Dictate from the lesson: **dreary, cheery, here, cheer, throat, note, arise, eyes.**

29. THE LOST THIMBLE.

XI. CONCERT PHONIC DRILL.

1. Repeat twice: mōōn, fŏŏt, oil, out.
2. Repeat twice: ōō, ŏŏ, oi, ou.
3. Repeat each sound three times, thus: ōō, ōō, ōō, etc.
4. (Slate.) Write two words having long *oo;* two having short *oo;* two having *oi* or *oy;* two having *ou* or *ow.*

1. "I wish you would lend me your thimble, Sarah; for I never can find mine when I want it."

"And why can you not find yours, Mary?"

2. "I am sure I cannot tell; but if you do

not choose to lend me yours, I can borrow one from somebody else."

3. "I am willing to lend it to you, but I should like you to tell me why you always come to me to borrow when you have lost anything."

"Because you never lose your things, but always know where to find them."

4. "And how do you think I always know where to find my things?"

"How can I tell? If I knew that, I might sometimes contrive to find my own."

5. "I will tell you my secret, if you will hear it. I have a set place for everything; and, after I have done using a thing, I always put it in its proper place, and never leave it to be thrown about and lost."

6. "I never can find time to put my things away. And who, as soon as one has used a thing, wants to have to run and put it away, as if one's life depended on it?"

7. "Your life does not depend upon it, Mary, but your convenience does. Let me ask, how much more time will it take to put a thing in its proper place, than to

hunt after it when it is lost, or to borrow from your friends?"

8. "Well, Sarah, I will never borrow from you again, you may depend upon that."

"Why, Mary, you are not offended, I hope."

9. "No; but I am ashamed, and am resolved, before night, to have a place for everything, and to keep everything in its place."

Boys and girls! remember this rule: *A place for everything, and everything in its place.*

8

WRITTEN SPELLING.—ABBREVIATIONS.

Copy this lesson on your slates. Be careful to place a period after each single-letter abbreviation.

A. M.—Forenoon.
P. M.—Afternoon.
M.—Noon.
A. D.—In the year of our Lord.
N. B.—Take Notice.

Write the following sentences, using the abbreviations. Exchange, and correct one another's exercises.

The train starts at 11 o'clock in the forenoon, and returns at 4 o'clock in the afternoon.

There is an intermission at 12 o'clock, noon.

Washington was born in the year of our Lord 1732.

Take notice. No admittance except on business.

30. STORY OF A DOG.

1. A large Newfoundland dog was often barked at by a pack of mean little curs. For a long time he paid no attention to them; but one day a noisy little terrier flew at him, and bit one of his legs.

2. The noble animal seized the snarling terrier by the neck, carried him to the river near by, and dropped him into the water.

3. When the terrier was nearly drowned in the swift current, the huge Newfoundland plunged into the stream and brought him safely to land.

COMPOSITION. **Write the story in your own language. Exchange, and read one another's exercises.**

31. IS IT YOU?

XII. CONCERT PHONIC DRILL.

1. Breathing exercise: stand erect; shoulders back; inhale slowly, and then exhale, making the sound *ah* in a prolonged whisper. Repeat five times.

2. Repeat twice the following: ā, ä, ạ, ă; ē, ĕ, ē; ī, ĭ; ō, ŏ; ū, ŭ, û; o͞o, o͝o; oi, ou.

3. Join consonants to each vowel sound, thus: bā, bä, bạ, bă, etc.; then *d;* then other consonants.

1. There is a child—a boy or girl—
   I'm sorry it is true—
   Who does n't mind when spoken to:
   Is it?—it is n't *you!*
   Oh no, it can't be *you!*

2. I know a child—a boy or girl—
   I'm loath to say I do—
   Who struck a little playmate child:
   Was it?—it was n't *you!*
   I hope it was n't *you!*

3. I know a child—a boy or girl—
   I hope that such are few—
   Who told a lie, yes, told a *lie!*
   Was it?—It was n't *you!*
   It cannot be 't was *you!*

4. There is a boy—I know a boy—
   I cannot love him, though—
   Who robs the little birdies' nests:
   Is it?—it can't be *you!*
   That bad boy *can't* be *you!*

5. A girl there is—a girl I know—
   And I could love her, too,
   But that she is so proud and vain:
   Is it?—it can't be *you!*
   That surely isn't *you!*

MRS. GOODWIN.

SLATE WORK. **Copy the first stanza, exchange slates, and correct errors in spelling, capitals, and punctuation.**

32. WHISPERING IN SCHOOL.

XIII. CONCERT PHONIC DRILL.

1. Breathing exercise.
2. Repeat four times the vowel extremes: ē, ä, ōō: (1) In a whisper; (2) Softly; (3) Loud; (4) Very loud.
3. Join to ē, ä, ōō, the consonant *d*, thus: dē, dä, dōō; then b; h; k; l; m; n; etc.

1. Lottie Brown went home from school one day, and said to her mother: "I have not whispered once to-day."

2. Her mother kissed her, and called her

a good girl. She went back to school, determined not to whisper during the day.

3. But little May Smith asked her a question about the reading lesson, and without thinking, she answered it.

4. The teacher saw the two girls whisper, and down went a check in the record book.

5. Lottie's mother told her to try harder the next day, and Lottie succeeded better. She went home quite happy. All the rest of the week she was perfect.

6. Her mother was pleased, and said: "Now, Lottie, you have learned *self-control.*" Next week she did not whisper once. She found it quite easy not to whisper.

7. "How did you manage not to whisper?" said her mother.

8. "Why," answered Lottie, "I tried not to whisper in the forenoon, and then I tried again in the afternoon. You see I tried by the half-day, and that made it easy for the whole week."

SPELLING. Dictate from the lesson: **to-day, said, succeeded, answered, self-control, question, record, half-day, manage, whole.**

COMPOSITION. **Write any plan for self-control which you have ever tried.**

33. LAMENT OF MOTHER ROBIN.

1. O where is the boy, dressed in jacket of gray,
Who climbed up a tree in the orchard to-day,
And carried my three little birdies away?
They hardly were dressed,
When he took from the nest
My three little robins, and left me bereft.

2. O wrens! have you seen in your travels to-day,
A very small boy, dressed in jacket of gray,
Who carried my three little robins away?
He had light-colored hair,
And his feet were both bare—
Ah, me! he was cruel and mean, I declare.

3. O butterfly! stop just a moment, I pray,
Have you seen a boy dressed in jacket of gray,
Who carried my three little birdies away?
He had pretty blue eyes,
And was small of his size—
Ah, he must be wicked, and not very wise!

4. O boy with blue eyes, dressed in jacket of gray!
If you will bring back my three robins to-day,
With the sweetest of music the gift I'll repay!
I'll sing all day long
My merriest song,
And I will forgive you this terrible wrong.

SPELLING. Dictate from the lesson: **dressed, nest, hair, bare, declare, size, wise, eyes.**

34. THE MOSQUITO.

XIV. CONCERT PHONIC DRILL.—VOCALS.

The sound of *a* as in câre, and of *e* as in thêre, is marked with a circumflex, thus: â, ê.

Pronounce the words forcibly.

âir	thêre	bêar	pâr′ent
châir	thêir	pêar	fâiry
fâir	whêre	wâre	scârce′ly

1. This troublesome little buzzing and biting insect is found in all parts of the world.

2. It lays its eggs, several hundred in number, on the surface of stagnant water. In a few days the floating eggs hatch, and the *larvæ* come out in the shape of *wrigglers*. After living two or three weeks, these little *wrigglers* change to the *pupa* form, and float on the surface of the water.

3. In a week, the skin of the *pupa* bursts open, and a full-grown mosquito flies away into the air.

9

WRITTEN SPELLING.—WORDS OFTEN MISSPELLED.

1. A *steel* pen.	Do not *steal*.
2. A beef*steak*.	A wooden *stake*.
3. *Their* books.	*There* they are.
4. The bridle-*rein*.	A *rain*-storm.

35. GRANDPAPA.

I. CONCERT PHONIC DRILL.—CONSONANTS.				
b-ăd	rŏ-b	e-ăp	k-ĭll	d-ĭ-d
b-ĕll	tŭ-b	e-āpe	rŏ-ck	d-ĕa-d
b-ĭt	b-ā-be	e-ōōl	bā-ke	d-īe-d

1. Grandpapa's hair is very white,
And grandpapa walks but slow;
He likes to sit still in his easy-chair,
While the children come and go.
"Hush!—play quietly," says mamma,
"Let nobody trouble dear grandpapa."

2. Grandpapa's hand is thin and weak,
It has worked hard all his days;
A strong right hand, and an honest hand,
That has won all good men's praise.
"Kiss it tenderly," says mamma,
"Let every one honor grandpapa."

3. Grandpapa's eyes are growing dim;
They have looked on sorrow and death;
But the love-light never went out of them,
Nor the courage and the faith.
"You children, all of you," says mamma,
"Have need to look up to dear grandpapa."

4. Grandpapa's years are wearing few,
But he leaves a blessing behind—
A good life lived, and a good fight fought,
True heart and equal mind.
"Remember, my children," says mamma,
"You bear the name of your grandpapa."

MISS MULOCK.

36. THE WOLF AND THE LAMB.

1. A fierce old wolf one day met a little lamb in the pasture near a small brook. The wolf made up his mind to have a good dinner, and began at once to pick a quarrel with the trembling lamb.

2. "What do you mean," said he, "by stirring up the mud in my brook, and spoiling my drink?"

3. "Indeed, sir, I could not do that, for the stream runs down to me from where you stand," replied the frightened lamb.

4. "Well, then, what did you mean, last year, by calling me a thief?" growled the wolf.

5. "You have made a mistake, sir," said the lamb, "for I was not then born; I am only one month old."

6. At this reply, the wolf showed his teeth and snarled out: "What right have you to eat up all my grass?"

7. "I eat very little grass, and I thought you did not eat grass," answered the lamb.

8. "But you drink up all my water," yelled the wolf.

9. "I never drank a drop of water in my life," said the lamb, "because my mother gives me milk to drink."

10. "I'll teach you better manners than to contradict me in everything I say," howled the wolf; and he pounced upon the helpless lamb, and ate him up.

11. A tyrant never wants an excuse to carry out his will. A big boy who acts the bully towards the little ones is like the wolf. A manly boy never acts the bully, but he protects the weak, and is kind and gentle to all.

10

WRITTEN SPELLING.

fierce	tyrant	stream	replied
where	pasture	excuse	manners
thief	any	stirring	towards

37. DIALOGUE ABOUT SCHOOL.

James. "Good morning, Charles. Are you going to school to-day? It is almost nine o'clock, and you know if we are late we shall be marked for being tardy."

Charles. "I don't like to go to school to be cooped up all day like a bird in a cage. I'm not very well, and mother said I might stay at home to play."

James. "But what are you going to do?"

Charles. "Tom and I are going a-fishing."

James. "I think you had better come along

with me. Our teacher is so kind that I do not like to be absent a single day."

Charles. "Kind! I call her cross. Why, she punished me the other day, just for whispering."

James. "Well, you know she told us we must not whisper, because whispering disturbed other scholars."

Charles. "Yes, I know that; but I should not think of punishing a boy for talking. I hate to go to school."

James. "You know very well, Charles, that our teacher tries very hard to teach us. I am sure I learn something every day."

Charles. "You may stand up for her as much as you please; I don't like her."

James. "When we recite well, you know she almost always tells us something new and interesting. Yesterday, she told us a delightful story."

Charles. "I didn't hear it."

James. "You remember she sent you to your seat for disturbing the class."

Charles. "Well, I couldn't help making a noise."

James. "And she promised, to-day, to read to us one of Hans Andersen's stories about —but there's the bell, and I must be off."

Charles. "If you'll wait a minute, I'll get my books, and go too."

11

WRITTEN SPELLING.—WORDS THAT RHYME.			
urge	*verge*	clerk	*dirk*
hurt	*pert*	third	*word*
were	*spur*	curl	*girl*
burn	*earn*	worst	*thirst*

V. VOCAL TRAINING.—Review Exercises.

I. Read Sections I, II, and III, *Vocal Training.*

II. *Articulation.* Read in concert the exercises in *Concert Phonic Drill,* I to XV.

III. Pronounce each word first, and then give the phonic spelling.

āle	ēve	ōld	rṵde
ärm	ĕnd	ŏdd	ûrge
ạll	ẽrr	mọve	pụll
ăd̈d	īce	dȯne	mo͞on
âir	ĭll	ôr	fo͝ot
ȧsk	fĭrst	ūṣe	oil
whạt	pïque	ŭp	out

IV. *Slate Work.* Copy this table on your slates, and be careful to place the right mark over each vowel.

38. THE LITTLE BROWN THRUSH.

1. There's a merry brown thrush sitting up in a trèe:
"He's singing to mè! He's singing to mè!"
And what does he sày, little gìrl, little bòy?
"O, the world's running over with jòy!
Do n't you *héar?* Do n't you *sée?*
Hùsh! Lòok! In my trée,
I'm as happy as happy can bè!"

2. And the brown thrush keeps sínging, "A nest do you sée,
And five eggs, hid by me in the juniper-trée?
Do n't méddle! do n't toúch! little gírl, little bóy,
Or the world will lose some of its jòy!
Now I'm *glàd!* now I'm *frèe!*
And I always shall bé,
If you never bring *sòrrow* to me."

3. So the merry brown thrush sings away in the trée,
To yoú and to mé, to yoú and to mé;
And he sings all the dày, little gírl, little bóy,
"O, the world's running over with jòy;
But long it won't be,
Do n't you *knów?* do n't you *sée?*
Unless we are as *góod* as can bè!"

LUCY LARCOM.

Questions. 1. How many exclamation marks in this piece? 2. How many stanzas? Lines? 3. How many pairs of quotation marks? 4. What is the use of quotation marks?

39. FRANK'S FIRST LETTER.

1. Frank Smith, a boy eight years old, had been promoted to the next higher grade in his school. Vacation had come, and Frank went with his mother into the country, to visit his "Uncle John." It was a pleasant change from school-life in the dusty city, to play-life in the green country.

2. His cousin Rob was his companion. The two boys rambled about in the fields and woods, and gathered wild flowers. They fished in the trout brook; they rode horse-back; and amused themselves in ways known only to boys in vacation time.

3. At the end of a week, Frank's mother told him that he must write a letter to his father. Here is the letter just as Frank wrote it, with the exception of two words that he misspelled.

Glenwood, —— ——.

My Dear Father:

I have a memorandum book that mother bought for me, and I write down in it everything that takes place during the day. On Monday morning, I climbed up the hill, and

saw a woodpecker. Rob and I went out hunting in the afternoon with our bows and arrows. On Tuesday, we caught tadpoles down in the creek. On another sheet of paper, I shall send you a map of the bridge and the creek where we caught the tadpoles. On Wednesday, I took a steam sulphur bath at the springs. I hate them. The tub-baths are much better. There are some swallows flying about the window; I think they are building a nest. On Thursday, mamma cut my hair. I saw a snake yesterday. Rob and I killed it with stones and sticks. It was a rattlesnake, and it had eight rattles.

Your affectionate son,

FRANK SMITH.

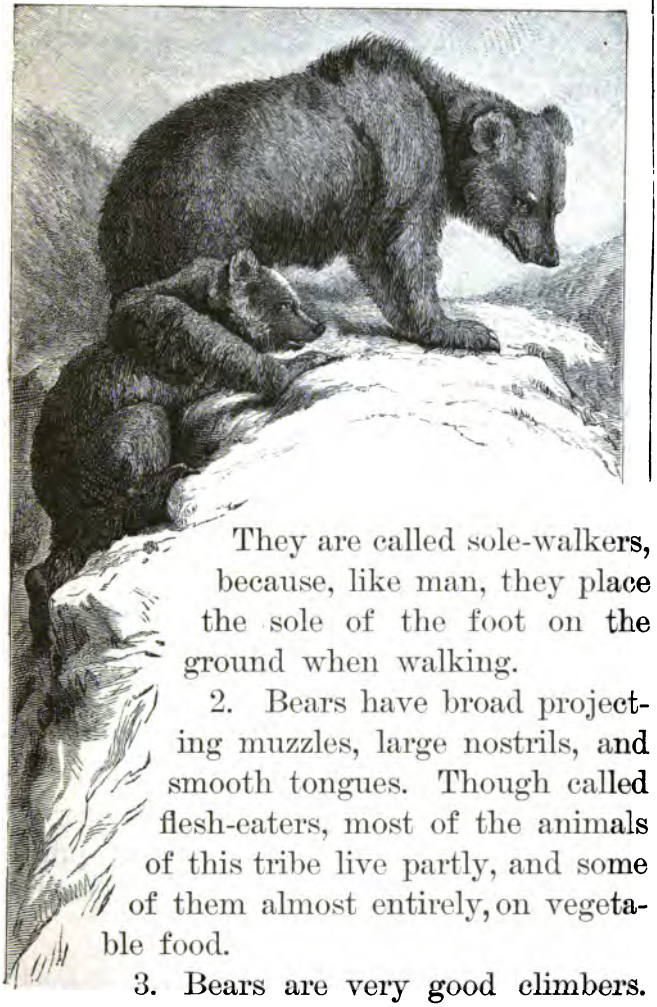
P. S.—I want you to send me a gun.

F. S.

LETTER WRITING. **Require each pupil to write a short letter to some relative or friend, to be read at the next lesson; each pupil reading the letter of some other scholar, as an exercise in manuscript reading.**

40. THE BEAR TRIBE.

1. Bears are noted for their thick-set figure and for their clumsy appearance. They have short limbs, and five toes on each foot.



They are called sole-walkers, because, like man, they place the sole of the foot on the ground when walking.

2. Bears have broad projecting muzzles, large nostrils, and smooth tongues. Though called flesh-eaters, most of the animals of this tribe live partly, and some of them almost entirely, on vegetable food.

3. Bears are very good climbers. When kept for show, they are often placed

in a large pit, with a pole in the centre, so that visitors may be amused by their expert climbing.

4. There are several kinds of bears. The Brown Bear was formerly met with all over Europe; but he is no longer found in a wild state either in the British Isles, France, or Germany. He still, however, inhabits Switzerland, and the north of Europe, and also some parts of North America.

5. He is covered with long, soft, woolly hair, of a deep brown color. In winter he retires to the hollow of a tree or to the cleft of a rock, where he remains till the return of spring.

6. The Grizzly Bear is a native of North America. He is much larger than the brown bear. He is the most fierce and powerful of the bear tribe. His claws are long and very strong, and are better adapted for digging than for climbing trees. Among the Indians, to kill a bear is considered quite a feat; and he who does so wears a necklace made of its claws.

7. The White Bear inhabits the far north. He lives on fishes, seals, and young whales.

With the long hair about his feet, he runs rapidly over the smoothest ice; and with his stout claws, he even climbs up the sides of icebergs. Sometimes white bears float out to sea on icebergs, and so reach the shores of other lands.

8. The skins of bears are of great value in cold countries. The Russians make them into caps and gloves. In many countries they are used as carriage robes, and for rugs. They are also made into leather.

DEFINITIONS.

clum'sy, awkward.
pro ject'ing, standing out.
ex pert', skillful; ready.
in hab'its, lives in.
re tires', withdraws.
a dapt'ed, fitted.
feat, skillful deed.
ice'bergs, floating masses of ice.
re'gions, countries.
pu'trid, rotten.

Questions. Question the class on the facts of this lesson.

ORAL SPELLING. **Select twenty of the most difficult words; and let the pupils study them for a spelling lesson.**

12

WRITTEN SPELLING.—ABBREVIATIONS.

M. A.—Master of Arts.
U. S.—United States.
P. O.—Post-office.
B. C.—Before Christ.
M. C.—Member of Congress.
M. D.—Doctor of Medicine.
A. B.—Bachelor of Arts.
D. D.—Doctor of Divinity.
U. S. A.—United States Army; or United States of America.

41. ABOUT GAMES.

II. CONCERT PHONIC DRILL.—CONSONANTS.				
f-ī-fe	ġ-ĕm	h-ăt	j-ŭg	l-ĕt
ŏ-ff	ġ-ĭll	h-ĭd	j-oy	ĭ-ll
ḡ-ŏŏd	ġ-ĭn	h-ōme	j-ĕt	oi-l

I. HUNT THE SLIPPER.

1. The players seat themselves in a circle, either on chairs or on the carpet. The leader of the game stands in the center, and when all are ready he throws up a slipper, which is caught by one of the company, and is rapidly passed from hand to hand.

2. The leader tries to find out in whose possession it is, as the person with whom it is found must take his place. This is a merry and often a noisy game.

II. PUSS IN THE CORNER.

3. Four players post themselves in the corners of the room; even eight may take part in the game, if they find place. A fifth (or ninth) stands in the middle.

4. When the one in the center calls out, "Puss wants a corner!" the players change from one corner to another, and he who

stands in the middle, tries to get into an empty place before any other person reaches it. If he succeeds, the person whose post has been thus filled becomes "Puss."

III. HUNT THE WHISTLE.

5. All the players but one, who must know nothing of the game, seat themselves in a circle on the ground. To the *one* thus chosen a whistle is shown. He then kneels in the center, and covers his face until the whistle is hidden.

6. While he is in this position the whistle must be secretly fastened to the back part of his coat or jacket by a piece of string and a pin. One of the players now blows the whistle and drops it, and the hunter, being let go, is told to find it—no easy task, as it is always behind him.

7. As he continues in the center, the different players watch their chance, and blow the whistle to keep him moving. This is really a very good game—except for the whistle-hunter.

COMPOSITION. **Write a short description of some other game that you have played, and be prepared to read it at the next lesson.**

42. WHY PEOPLE EAT.

III. CONCERT PHONIC DRILL.—CONSONANTS.				
m-ōōn	n-ōō-n	p-ăn	r-ōōm	s-ōōn
m-īne	n-āme	p-ī-pe	r-ōa-r	bŏŏk-s
m-ūte	n-ī-ne	p-ụt	r-ēa-r	ç-ĕnt

1. Why do people eat? "Because there are cakes, and candies, and nuts, and raisins, and all kinds of good things," you all answer at once. Or somebody says: "Because they are hungry." And now, what makes you hungry?

2. Think of the bread and butter, and meat, that you have put into your mouth, chewed, and swallowed, during the ten or twelve years that you have been growing from a little infant. What has become of all these eatables?

3. Why, when they got into the little gulf called the stomach, they glided cunningly into every nook and corner of your body, and became transformed into bone, or flesh, or blood.

4. Look at your white finger-nails, at your beautiful hair, feel of your firm white

teeth, of the flexible hand with which you write; you *ate* all these, and not long ago.

5. There is your kitten, that not long ago was a tiny bit of fur. She is fast growing into a cat. There is the cow, that not long ago was a small calf. What has changed them? Why, the food they have eaten.

6. There are few fairy tales more marvelous than this history of bread and meat turning into little boys and girls; milk and mice turning into cats; and grass into cows.

Adapted from JEAN MACE'S *History of a Mouthful of Bread.*

DEFINITIONS.

trans formed', changed; formed over.
mar'vel ous, wonderful.
flex'i ble, easily bent or moved.
ti'ny, very small.

43. SUPPOSE.

1. Suppose, my little lady,
   Your doll should break her head,
   Could you make it whole by crying
   Till your eyes and nose are red?
   And would n't it be pleasanter
   To treat it as a joke,
   And say you 're glad 't was *Dolly's*,
   And not *your* head that broke?

2. Suppose you 're dressed for walking,
  And the rain comes pouring down,
Will it clear off any sooner
  Because you scold and frown?
And would n't it be nicer
  For you to smile than pout,
And so make sunshine in the house
  When there is none without?

3. Suppose your task, my little man,
  Is very hard to get,
Will it make it any easier
  For you to sit and fret?
And would n't it be wiser,
  Than waiting like a dunce,
To go to work in earnest,
  And learn the thing at once?

PHŒBE CARY.

MEMORY EXERCISE. **Let the boys memorize and recite the first stanza, and the girls the last stanza.**

13

WRITTEN SPELLING.—WORDS THAT RHYME.

stuff	*tough*	food	*rude*
rough	*snuff*	phonic	*tonic*
true	*through*	witty	*pretty*
school	*rule*	silly	*hilly*
you	*few*	do	*woo*

44. AN OLD MAN'S STORY.

IV. CONCERT PHONIC DRILL.—CONSONANTS.				
v-īne	w-ĕt	y-ĕt	z-ōne	rō-ṣe
lĭ-ve	w-ĭn	y-ĕs	ōō-ze	nō-ṣe
v-ĕst	w-āve	y-ĕll	ĭ-ṣ	ḡōe-ṣ

1. "When I was a boy at school," said an old man, "I was often very idle. Even during lessons I used to play with other boys as idle as myself. Of course we tried to hide this from the master, but one day I was fairly caught.

2. "'Boys,' said he, 'you must not be idle; you must attend to your books. You do not know what you lose by being idle now. Youth is the time to learn. Any one of you who sees another boy looking off his book will please come and tell me.'

3. "Ah, thought I to myself, there is Joe Smith, whom I don't like; I'll watch him, and if I see him look off his book, I'll tell. Not very long afterwards, I saw Joe look off his book, and I at once marched up and told the master.

4. "'Indeed,' said he, 'how do you know he was idle?' 'Please sir,' said I, 'I saw

him.'—'Oh, you did, did you; and were *your* eyes on your book when you saw him?'

5. "I was fairly caught; the other boys laughed, and I hung my head, while the master smiled. I never watched for idle boys again.

6. "If we watch over our own conduct, and always do our own duty, we shall have no time to watch for faults or idleness in others."

Questions. 1. What word or words are emphatic in the second verse? 2. What in the third? 3. What in the fourth? 4. What in the sixth? 5. Write your reason for each answer. 6. From this lesson how many monitors do you think each school should have? 7. How many pupils should each monitor watch?

SPELLING. Dictate from the lesson: **tried, off, thought, I'll, conduct, caught, watched, faults.**

VI. VOCAL TRAINING.—REVIEWS.

I. Read *Vocal Training.* Section IV and paragraph III of Section V.

II. Read as an exercise in articulation, the second series of exercises in *Concert Phonic Drill*—I to IV.

III. Let the class recite in concert, the following Memory Exercises: *Evening Prayer* and *Grandpapa.*

IV. Call on each pupil to go on the platform and recite at least one stanza of some piece that he has learned by heart from this Reader.

45. STORIES ABOUT THE PARROT.

1. Some young sailors, on board a ship at sea, were once ordered to go up the shrouds to furl the sails. When the first got up, he heard a strange voice saying, "It blows hard." The lad, terribly frightened, waited for nothing more. He hurriedly came down and told his adventure.

2. A second immediately ascended, laughing at the folly of his companion; but he returned even more quickly, declaring that he was quite sure that a voice, not of this world, had shouted, "It blows hard."

3. Another went and another; but each came back with the same story. At length the mate, having sent up all the sailors, ran up the shrouds himself; and when he reached the haunted spot he heard the words distinctly uttered in his ear—"It blows hard."

4. "Ay, ay; but blow it ever so hard, we must do our duty," replied the mate fearlessly; and looking around, he spied, perched on one of the ropes—a parrot. This bird had been the cause of all the alarm. It had probably escaped from some other vessel, and had alighted on the mast of this one.—

5. A parrot was once kept near a guard-house, where a party of soldiers was always stationed in readiness for service. The soldiers were daily drilled by their officers, and from time to time were ordered out on various kinds of duty.

6. The parrot never tired of watching their proceedings; and from frequently hearing the words of command used by the officers, he became very expert in repeating them.

7. One day the captain was absent. The soldiers were in the guard-house as usual, some taking a nap, others engaged in con-

versation or in amusement. A loud voice of command was suddenly heard outside of the door: "Guards!—attention! Turn out! turn out! Quick!"

8. Supposing it to be their captain's voice giving an alarm, they instantly seized their guns, took their places in the ranks, and marched out of the guard-house.

9. Here they stopped for further orders. "Forward!—march!" immediately followed, in the captain's voice. The men looked around, but no captain was to be seen.

10. The commands had come from the parrot, which was gravely watching the fun from the top of an adjoining wall. The soldiers took the thing in good humor. They made a great pet of the bird, always thereafter calling him Captain.—

11. A parrot kept on board a ship, picked up a number of the phrases which it heard used by the officers and the crew. Sometimes it would repeat the words, and on one occasion with an amusing result.

12. Some ladies were paying a visit to the vessel. They were hoisted on deck by means of a "whip"—that is, a rope passed through

a block on the yard-arm, and attached to the chair, one lady being raised at a time.

13. Several had been safely brought on deck, and another had just been lifted out of the boat, when the parrot called out, "Let go!" The sailors instantly obeyed the order, which they thought their officer had given, and down went the chair, lady and all, into the sea. Fortunately a sailor was near, and pulled the lady into the small boat.

USING WORDS. Write these words in sentences of your own, with the meaning they have in this lesson: **shrouds, adventure, haunted, perched, adjoining, hoisted.**

46. WHO SETS THE FASHIONS?

V. CONCERT PHONIC DRILL.—CONSONANTS.

th-ĭn	th-ĭs	rĭ-ng	ĭ-n̲-k
th-ĭck	th-ĕn	sĭ-ng	thĭ-n̲-k
th-ree	th-ăt	brĭ-ng	drĭ-n̲-k

1. Who sets the fashions, I'd like to know,
For the little people beneath the snow?
And are they working a weary while,
To dress themselves in the latest style?

2. There's Mrs. Primrose, who used to be
The very picture of modesty;
Plain were her dresses, but now she goes
With crimps and fringes and furbelows.

3. And even Miss Buttercup puts on airs,
Because the color in vogue she wears;
And as for Dandelion, dear me!
A vainer creature you ne'er will see.

4. When Mrs. Poppy—that dreadful flirt—
Was younger, she wore but one plain skirt;
But now I notice, with great surprise,
She's several patterns of largest size.

5. The Fuchsia sisters—those lovely belles!
Improve their styles as the mode compels;
And, though everybody is loud in their praise,
They ne'er depart from their modest ways.

6. And the Pansy family must have found
Queen Elizabeth's wardrobe under-ground;
For in velvets and satins of every shade,
Throughout the season they're all arrayed.

7. Pinks and Daisies and all the flowers
Change their fashions as we change ours;
And those who knew them in olden days,
Are mystified by their modern ways.

8. Who sets the fashions, I'd like to know,
For the little people beneath the snow?
And are they busy a weary while,
Dressing themselves in the latest style?

THE INDEPENDENT.

47. SUPPLEMENTARY READING.

Write a letter to the "Man in the Moon." Exchange papers, and read aloud one another's letters, as an exercise in manuscript reading. The following letter was written by a little girl eight years old. Perhaps it will aid you in writing yours.

Oakland, —— ——.

Mr. Man in the Moon—

Dear Sir:

My teacher wants me to write you a letter. So I will begin by asking a few questions. How do you live there? Come down and see me. I guess you are a very old man by this time. How do the little girls up there look? Do they dress and play just as we do? Please write to me soon and tell me all about them.

Yours truly,

LAURA.

14

WRITTEN SPELLING.—WORDS OFTEN MISSPELLED.

such	cries	cough	since
knoll	depth	buff	sense
wrench	choose	freight	source

Write on slates or paper, and bring into class at the next lesson—

1. The names of five articles of dress.
2. The names of five flowers; of five colors.

48. THE DOG IN THE MANGER.—A FABLE.

1. A churlish dog lay in a manger which was full of hay, and when a hungry ox came near, wishing to eat his food, the ill-natured cur began to snarl at him and to bite him.

2. "What a selfish animal thou art!" said the ox; "thou canst not eat the hay thyself, nor wilt thou suffer others to partake of it."

Moral.—Selfishness is always despised.

49. HARRY'S RICHES.

VI. CONCERT PHONIC DRILL.

ç = s: çell, çent, çease, fleeçe, niçe, priçe, peaçe,
ċ = k: ċat, ċape, ċare, ċore, ċube, ċook, ċream.
ġ = j: ġem, ġill, ċaġe, paġe, ġin, aġe, staġe.
ş = z: iş, haş, roşe, noşe, toeş, seeş, eyeş, pleaşe.
x = ks: box, ox, ax, tax, lax, vex, sex, wax, text.

1. One day, our little Harry spent the forenoon with his young playmate, Johnny Crane, who lived in a fine house, and on Sundays rode to church in the grandest carriage to be seen in all the country round.

2. When Harry returned home, he said, "Mother, Johnny has money in both his pockets!"

3. "Has he, dear?"

4. "Yes, ma'am; and he says he could get ever so much more, if he wanted it."

5. "Well, now, that's very pleasant for him," I returned cheerfully, as a reply was evidently expected. "Very pleasant; don't you think so?"

6. "Yes, ma'am, only"—

7. "Only what, Harry?"

8. "Why, he has a big pop-gun, and a watch, and a hobby-horse, and lots of things."

And Harry looked up at my face with a disconsolate stare.

9. "Well, my boy, what of that?"

10. "Nothing, mother," and the tell-tale tears sprang to his eyes, "only I guess we are very poor, aren't we?"

11. "No, indeed, Harry, we are very far from being poor. We are not so rich as Mr. Crane's family, if that is what you mean."

12. "O mother!" insisted the little fellow, "I do think we are VERY poor; anyhow *I* am!"

13. "O Harry!" I exclaimed reproachfully.

14. "Yes, ma'am, I am," he sobbed; "I have scarcely anything—I mean anything that's worth money—except things to eat and wear, and I'd have to have them any way."

15. "*Have* to have them?" I echoed, at the same time laying my sewing upon the table, so that I might reason with him on this point; "do you not know, my son"—

Just then Uncle Ben looked up from the paper he had been reading.

16. "Harry," said he, "I want to find out something about eyes; so, if you will let me

have yours, I will give you a dollar apiece for them."

17. "For MY EYES!" exclaimed Harry, very much astonished.

18. "Yes," resumed Uncle Ben, quietly, "for your eyes. I will give you chloroform, so it will not hurt you in the least, and you shall have a beautiful glass pair for nothing, to wear in their place. Come, a dollar apiece, cash down! What do you say? I will take them out as quick as a wink."

19. "Give you my eyes, uncle!" cried Harry, looking wild at the very thought, "I think not!" and the startled little fellow shook his head defiantly.

20. "Well, five, ten, twenty dollars, then?" Harry shook his head at every offer.

21. "No, sir! I would n't let you have them for a thousand dollars! What could I do without my eyes? I could n't see mother, nor the baby, nor the flowers, nor the horses, nor anything," added Harry, waxing warmer and warmer.

22. "I will give you two thousand," urged Uncle Ben, taking a roll of bank-notes out of his pocket. Harry, standing at a respect-

ful distance, shouted that he never would do any such thing.

23. "Very well," continued his uncle, with a serious air, at the same time writing something in his note-book, "I can't afford to give you more than two thousand dollars, so I shall have to do without the eyes; but," he added, "I will tell you what I will do, I will give you twenty dollars, if you will let me put a few drops from this bottle into your ears. It will not hurt, but it will make you deaf. I want to try some experiments with deafness, you see. Come quickly, now. Here are the twenty dollars all ready for you."

24. "Make me DEAF!" shouted Harry, without even looking at the gold pieces, temptingly displayed upon the table. "I guess you will not do that, either. Why, I couldn't hear a word if I were deaf, could I?"

25. "Probably not," replied Uncle Ben. So, of course, Harry refused again. He would never give up his hearing, he said, "no, not for three thousand dollars."

26. Uncle Ben made another note in his

book, and then came out with large bids for "a right arm," then "left arm," "hands," "feet," "nose," finally ending with an offer of ten thousand dollars for "mother," and five thousand for "the baby."

27. To all of these offers, however, Harry shook his head, his eyes flashing, and exclamations of surprise and indignation bursting from his lips. At last, Uncle Ben said he must give up his experiments, for Harry's prices were entirely too high.

28. "Ha-ha!" laughed the boy, exultingly, and he folded his dimpled arms, and looked as if to say, "I'd like to see the man who could buy them."

29. "Why, Harry, look here!" exclaimed Uncle Ben, peering into his note-book. "Here is a big addition sum, I tell you." He added the numbers, and they amounted to thirty-two thousand dollars.

30. "There, Harry," said Uncle Ben, "do you not think you are foolish not to take some of my offers?"

31. "No, sir, I don't," answered Harry, resolutely.

32. "Then," said Uncle Ben, "you talk

of being poor; and by your own showing you have treasures for which you will not take thirty-two thousand dollars. What do you say to that?"

33. Harry didn't know exactly what to say, so he blushed for a second, and just then tears came rolling down his cheeks, and he threw his chubby arms around my neck. "Mother," he whispered, "isn't God good to make everybody so rich?"

MARY MAPES DODGE.

SPELLING. Dictate from the lesson: **carriage, evidently, disconsolate, insisted, reproachfully, chloroform, startled, waxing, defiantly, serious, flashing, experiments, peering.**

USING WORDS. **Use each of the above words in a sentence of your own, with the meaning it has in this lesson.**

LANGUAGE LESSON.—OLD PROVERBS.

feather	**hot**	**leap**
afterward	**soonest**	**horses**

Fill up the blanks with the right word.

1. Birds of a —— flock together.
2. Strike while the iron is ——.
3. If wishes were ——, beggars might ride.
4. Look before you ——.
5. Work first and play ——.
6. Least said, —— mended.

50. DOING AND GIVING.

1. If you've any task to do,
Let me whisper, friend, to you,
Do it.

2. If you've anything to say,
True and needed, yea or nay,
Say it.

3. If you've anything to love,
As a blessing from above,
Love it.

4. If you've anything to give,
That another's joy may live,
Give it.

SLATE WORK. **Write these verses from memory; then exchange slates and correct errors by comparing with the book.**

15

WRITTEN SPELLING.

cab′in	met′al	ver′y	an′kles
cam′el	mer′it	schol′ar	nip′pers
for′est	sal′ad	col′lege	sug′ar
gran′ite	rap′id	knuck′les	tru′ly

51. THE WONDERFUL PUDDING.

VII. CONCERT PHONIC DRILL.

Spell by sound.—Note silent **gh.**

bôu-gh-t	brī-gh-t	brôu-gh-t	blī-gh-t	cạu-gh-t
fī-gh-t	fôu-gh-t	flī-gh-t	nī-gh-t	mī-gh-t
rī-gh-t	hī-gh	heī-gh-t	sī-gh-t	nī-gh

1. One day, Uncle Robert said he would give us a pudding, the materials of which had given work to more than a thousand men. "A pudding that has taken a thousand men to make! Then it must be as large as a mountain!"

2. "Well, my boys," said Uncle Robert, "to-morrow at dinner-time you shall see it." Scarcely had we taken our breakfast next day, when we prepared to go to our uncle's house. When we got there, we were surprised to see everything as calm and quiet as usual.

3. At last we sat down to the table. The first dishes were removed—our eyes were eagerly fixed on the door—in came the pudding! It was a plum-pudding of the usual kind—not a bit larger!

"This is not the pudding that you promised us," said my brother.

"It is, indeed," said Uncle Robert.

"O uncle! you do not mean to say that more than a thousand men have helped to make that little pudding?"

"Eat some of it first, my boy; and then take your slate and pencil, and help me count the workmen," said Uncle Robert.

4. "Now," said Uncle Robert, "to make this pudding we must first have flour; and how many people must have labored to procure it! The ground must have been plowed, and sowed, and harrowed. To make the plow, miners, smelters, and smiths,—wood-cutters, sawyers, and carpenters, must have labored.

5. "The leather of the harness for the horses had to be tanned, and prepared for the harness-maker. Then, we have the builders of the mill, and the men who quarried the mill-stones, and made the machine-work of the mill.

6. "Then think of the plums, the lemon-peel, the spices, the sugar. All these come from distant countries; and to get them

here, ships, ship-builders, sail-makers, sailors, growers, merchants, and grocers, have been employed. Then we need eggs, milk, and suet—" "Oh, stop, stop, uncle!" cried I. "I am sure you have counted a thousand!"

7. "I have not reckoned all, my child. We must cook the pudding, and then we must reckon colliers who bring us coal, miners who dig for tin and iron for the sauce-pan. Then there is the linen of the cloth it was wrapped in. To make this we must reckon those who grow the flax, and gather it, and card it, and spin it, and weave it, and all the workmen who make the looms and machines."

Robert and I both said we were quite satisfied that there were more than a thousand men employed.

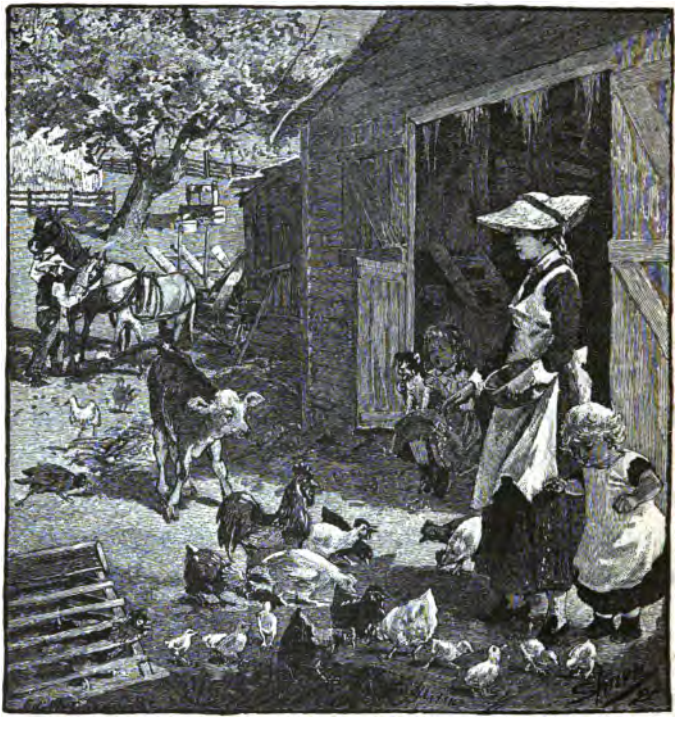
SPELLING. Dictate from the lesson: **pudding, sailors, grocers, promised, lemon-peel, to-morrow, plowed, mill-stones, machines, sauce-pan, smelters, materials.**

COMPOSITION. **Write a composition telling what each of the classes of people named in this piece do. Example, "A miner digs for metals and other minerals."**

16

WRITTEN SPELLING.—IMPORTANT LITTLE WORDS.

through	straight	plague	choir
neigh	sorrel	draught	sphere
yacht	toward	enough	melon



52. A PICTURE LESSON.

Look at this picture very carefully, and then make up a story about it. Exchange papers, and read one another's composition.

17

WRITTEN SPELLING.—IMPORTANT LITTLE WORDS.

1. *Two* cups of coffee are *too* much *to* drink.
2. Make *peace* by giving the boy a *piece* of cake.
3. The people *told* the sexton, and he *tolled* the bell.

53. SPRING IS COMING.

VIII. CONCERT PHONIC DRILL.

Spell by sound.—Note silent l.

bälm	psälm	hälf	chalk	walk
cälm	cälf	hälves	stalk	fōlks
pälm	cälves	älms	talk	could

1. I am coming, little maiden!
With the pleasant sunshine laden,
With the honey for the bee,
With the blossom for the tree,
With the flower and with the leaf—
Till I come, the time is brief.

2. I am coming, I am coming!
Hark! the little bee is humming;
See! the lark is soaring high
In the bright and sunny sky;
And the gnats are on the wing,
Wheeling round in airy ring.

3. See! the yellow catkins cover
All the slender willows over;
And on banks of mossy green
Star-like primroses are seen;
And, their clustering leaves below,
White and purple violets blow.

4. Hark! the new-born lambs are bleating,
And the cawing rooks are meeting
In the elms—a noisy crowd!
All the birds are singing loud;
And the first white butterfly,
In the sunshine dances by.

MARY HOWITT.

SLATE WORK. **Dictate the words that rhyme; as, maiden, laden.**

18

WRITTEN SPELLING.—WORDS OFTEN MISSPELLED.	
1. A polite *bow.*	The *bough* of a tree.
2. *Ring* the bell.	*Wring* the clothes dry.
3. He *ate* beef.	*Eight* years old.
4. The *soul* of a man.	The *sole* of a shoe.

54. THE DOG AND THE SHADOW.

Once a hungry dog, with a piece of meat in his mouth, was crossing a bridge over a stream of water. He looked down over the edge of the bridge, and thought he saw another dog carrying a piece of meat. He gave an angry growl at his own shadow, when down went the meat into the water. What do you think this fable teaches?

55. THE FOX WITHOUT A TAIL.

1. Once a fox was caught in a trap. He struggled hard to get free, and at last managed to escape with the loss of his tail. Feeling that this loss would disgrace him among his friends, he determined what he had better do.

2. Having called together all the foxes he knew, he made a speech in which he tried to show them that a fox was much better off without a tail than with one. He added that he had never enjoyed life half so much as since he had cut off his tail. He then advised all his friends to cut off theirs.

3. The other foxes stood around him while he addressed them. They all had fine, bushy tails, while he presented a sorry appearance with only a miserable stump.

4. An old fox, who knew something about traps, said: "I believe, friend, you *did* find it very convenient to part with your tail. When *we* are caught as *you* were, we may have to follow your example; but, meantime, we prefer to keep our handsome tails."

5. Thomas Wilson attended a school in which prizes were given at the end of each half year. No one had a greater desire for a prize than he had.

6. He was a very sharp boy. So quickly could he learn his lessons, that he might have been always at the head of his class; but he had one fault—he was indolent.

7. Depending on his cleverness, he idled away his time when he ought to have been hard at work.

8. A sight of the beautiful books to be given as prizes, induced him to make a great effort only a few days before the examination, but all was in vain.

9. The distribution of prizes took place in the presence of a large number of the friends and parents of the scholars. Boys, younger than he and not so clever, were successful, but his name was not even mentioned.

10. After school he met his companions, and among them were some of the prize-winners. Looking as unconcerned as possible, Thomas said: "I would rather be without a prize. I do not care for prizes, they cost too much trouble."

11. "Thomas Wilson," said the teacher, who overheard him, "you remind me of the fable we read yesterday. Like the fox that had lost his tail, you pretend you would rather be without what you cannot get. You would not have despised the prize if you could have gained it."

Question. What is the meaning of *clever* in this piece?

56. MAY'S GOOD-NIGHT.

IX. CONCERT PHONIC DRILL.

Spell by Sound.—Note silent **k.**

knăck	knāve	knee	kneel	knēad
knĕll	knīfe	knĭt	knōw	knew
knōwn	knŏb	knōll	knŏck	knout

1. As the sun went down in purple and red,
A sweet little maiden pleasantly said:
"Now, good-night, sun,
For your work is done;
You have shone so bright through the summer day,
I am sorry to see you go away.

2. "And good-night, work, with the dark we cease."
Then she folded it neatly, without a crease.
"Good needle and thread,
You must go to bed;
All day, you know, it was in, it was out,
Though we knew quite well what we were about.

3. "And little brown bird in the sycamore-tree,
You have sung pretty songs all day to me;
Now go to your rest,
In your nice, soft nest,
I shall see you again in the morning light."
And the bird twittered back: "Good-night, good-night."

4. "And roses and lilies, the daylight flies;
You must go to sleep." Then they shut their eyes.
"Dear daisies white,
It is nearly night."
So each little daisy nodded its head,
And the violets courtesied and went to bed.

5. Then fair little May, in the evening gloom,
Went softly away to her own sweet room;
Laid her new doll, Grace,
In its proper place,
Put her little bare feet in her night-gown white,
Took a farewell peep of the lovely night;
Said her evening prayer,
With a loving care;
Lay down on her pillow and slept all night,
And knew nothing more till the morning light.

MARY H. BURNETT.

ORAL SPELLING. **Dictate the words that rhyme; as, red, said, etc.**

SLATE WORK. **Copy the first stanza from the open book. Exchange slates and correct errors.**

COMPOSITION. **Make a short prose story out of this poem.**

57. RULES FOR CAPITAL LETTERS.

X. CONCERT PHONIC DRILL.

Spell by sound.—Note silent **b.**

ēomb	ēlīmb	ĕrŭmb	dŭmb	dĕbt	doubt
lăm̆b	lĭm̆b	thŭm̆b	nŭm̆b	tǫm̆b	bŏm̆b

Note silent **d.**

bădġe	bŭdġe	fŭdġe	dŏdġe	ĕdġe	hĕdġe
grŭdġe	jŭdġe	lĕdġe	nŭdġe	plĕdġe	rĭdġe

A capital letter should begin—

1. Every sentence, and every line of poetry.
2. Proper nouns and proper adjectives.
3. The names of the Deity.
4. The names of days and months.
5. The names of *things* spoken of as persons.
6. The first word of a direct and formal quotation.

DICTATION LESSON.

1. School opened on Monday, at 9 o'clock, A. M.
2. Longfellow was the greatest of American poets.
3. The first month of summer is June.
4. O, how I wish I could go.
5. Remember the old adage, "Look before you leap."
6. In the beginning, God created the heavens and the earth.
7. The first three Presidents of the United States were George Washington, John Adams, and Thomas Jefferson.

58. REVIEW EXERCISES.

I. Read *Vocal Training.* Sections I to VI.

II. *Concert Recitation.* The first four Memory Exercises in *Part I.*

III. *Spelling Match.* Dictate words from all previous spelling lessons, both oral and written.

IV. *Oral Expression.* Require each pupil to tell from memory some fable or story read in *Part I.*

V. *Written Expression.* Require each pupil to write from memory some fable or story in *Part I* of this Reader. Time, one hour. Exchange and read.

59. SUPPLEMENTARY READING.

I. Borrow from some other class in school a set of *Second Readers,* and let pupils read selections, in order to note their improvement during the year.

II. If there are any *Supplementary Readers* in the library, make use of them, in case *Part I* of this Reader is completed before the end of the term or year.

III. Make suitable selections from any good juvenile books in the library, or from any juvenile periodical, such as *St. Nicholas, Harper's Young People,* etc.

IV. If the library contains any sets of other readers, select the best pieces from the *Third Reader* of any one, or all of these series.

V. Let the class read selections from *Robinson Crusoe,* or the *Swiss Family Robinson.*

PHONIC OR DIACRITICAL MARKS.

I. PHONIC MARKS OF VOCALS.

Macron. ¯	*Breve.* ˘	*Circumflex.* ^	*Two dots.* ¨	*One dot.* ˙	*Wave or Tilde.* ~
āle	ăt	âir	ärm, a̤ll	ȧsk, wha̤t	
ēve, the̱y	ĕnd	whêre			hēr
īce, bȳ	ĭt, lȳnx		pïque		sīr
ōld	ŏn	ôr	pro̤ve	sȯn, wo̤lf	
mōōn	bŏŏk				
ūse	ŭp	ûrge	rṳle	pṳll	

II. EQUIVALENT VOCALS OR SUBSTITUTES.

a̤ = ŏ	wha̤t, nŏt	ȯ = ŭ	dȯne,	sŭn	
e̱ = ā	the̱y, dāy	o̤, ṳ = ōō	mo̤ve,	rṳle,	mōōn
ī = ē	sīr, hēr	o̤, ṳ = ŏŏ	wo̤lf,	pṳsh,	wŏŏl
ê = â	thêre, câre	ȳ = ī	rhȳme,	tīme	
ï = ē	pïque, wēak	y̆ = ĭ	hy̆mn	slĭm	
ô = a̤	ôr, a̤ll				

III. MARKINGS OF SUBVOCALS AND ASPIRATES.

ç, çh = s, sh	çent,	çhaiṣe	ṣ = z	iṣ,	roṣe
c, ch = k	cake,	ache	th *vocal*	this,	that
ḡ *hard*	ḡo,	ḡet	n̲ = ng	in̲k,	win̲k
ġ = j	ġem,	aġe	x̲ = ḡz	ex̲ample	

TABLE OF ELEMENTARY SOUNDS.

I. VOCALS.

ā	ā-ge,	n-ā-me	ĭ, ȳ	ĭ-ll,	h-ȳ-mn
ä	ä-rm,	ä-rt	ō	ō-ld,	n-ō
ạ	ạ-ll,	l-ạw	ŏ	ŏ-n,	ŏ-dd
ă	ă-t,	ă-n	ọ, ōō	m-ọ-ve,	m-ōō-n
â	â-ir,	c-â-re	ū	ū-se,	d-ūe
ȧ	ȧ-sk,	l-ȧ-st	ŭ	ŭ-p,	s-ŭ-n
ē	ē-ve,	m-ē	û	û-rge,	b-û-rn
ĕ	ĕ-nd,	ĕ-gg	ụ, ŏŏ	f-ụ-ll,	w-ŏŏ-l
ē	h-ē-r,	ē-rr	oi, oy	oi-l,	b-oy
ī, ȳ	ī-ce,	m-ȳ	ou, ow	ou-t,	ow-l

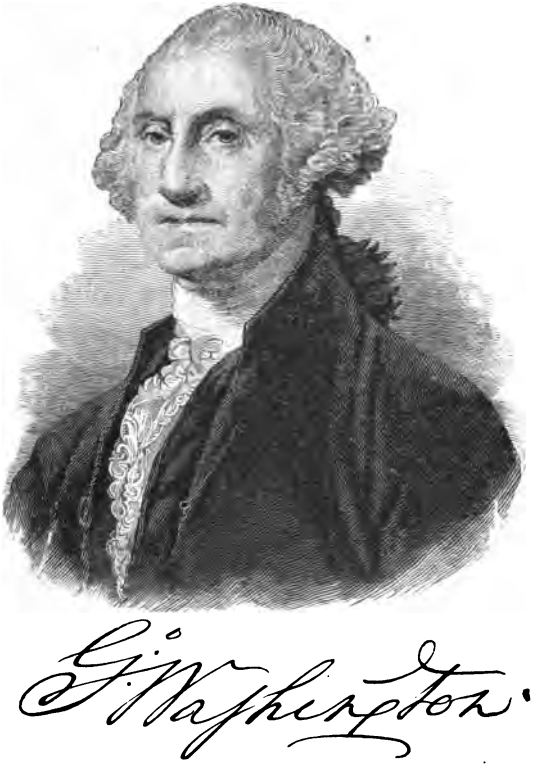
II. SUBVOCALS.

b	b-ĭ-b,	b-ā-be	r	r-ōa-r,	r-ēa-r
d	d-ĭ-d,	o-dd	th	th-īne,	wĭ-th
g̃	g̃-ă-g̃,	g̃-ĭ-g̃	v	v-ăl-ve,	wā-ve
j	j-ăm,	ġ-ĕm	w	w-ĭll,	w-ĕll
l	l-ŭ-ll,	ā-le	y	y-ĕs,	y-ĕt
m	m-āi-m,	nā-me	z	z-ōne,	z-ĭn̲e
n	n-ŭ-n,	mā-ne	zh, z	ă′zure,	sēi′zure
ng, n̲	ĭ-n̲-k,	rĕ-n̲-k			

III. ASPIRATES.

f	f-ī-fe,	ŏ-ff	t	t-ĕn-t,	t-är-t
h	h-ăt,	h-ĭll	ch	ch-ûr-ch,	ch-āin
k	k-ĭll,	bŏŏ-k	sh	sh-ĭp,	wĭ-sh
p	p-ī-pe,	p-ụt	th	th-ĭck,	th-ĭn
s	s-ĕll,	s-ŭn	wh	wh-ĕn,	wh-êre

PART II.



1. GEORGE WASHINGTON.

1. George Washington was born in Virginia, on the twenty-second of February, in the year 1732. When a boy, he was noted for truthfulness, obedience, and attention to his school studies.

2. At the early age of sixteen, he began work as a surveyor. When he was twenty-one, he was sent by the Governor of Virginia on a perilous journey of five hundred miles, through the wilderness, with an important message to the French Commander on the Ohio.

3. In 1755, he served as an aid to General Braddock, in the ill-fated expedition against Fort Du Quesne (du kāne), situated at the junction of the Alleghany and Monongahela rivers, on the site of the present city of Pittsburg. The army was surprised and defeated by the French and Indians, and General Braddock was killed. Washington, though exposed in the hottest of the fight, escaped without a wound.

4. When the American Revolution broke out, he was appointed Commander-in-Chief of the American Army. He was a wise, a prudent, and an able general. He was loved and reverenced by the soldiers, and the people had unbounded confidence in his patriotism, honesty, and ability.

5. When the long war of seven years came to an end, and independence was achieved,

he resigned his commission, and retired to his home at Mount Vernon, in Virginia.

6. In 1787, he was chosen president of the convention that framed the Constitution of the United States. He was elected the first President of the United States, in 1789, and four years after, was re-elected to the same office. He died in 1799.

7. In person, Washington was tall and commanding. He was dignified in manners, brave and patriotic. His name justly stands at the head of the list of American heroes, patriots, and statesmen.

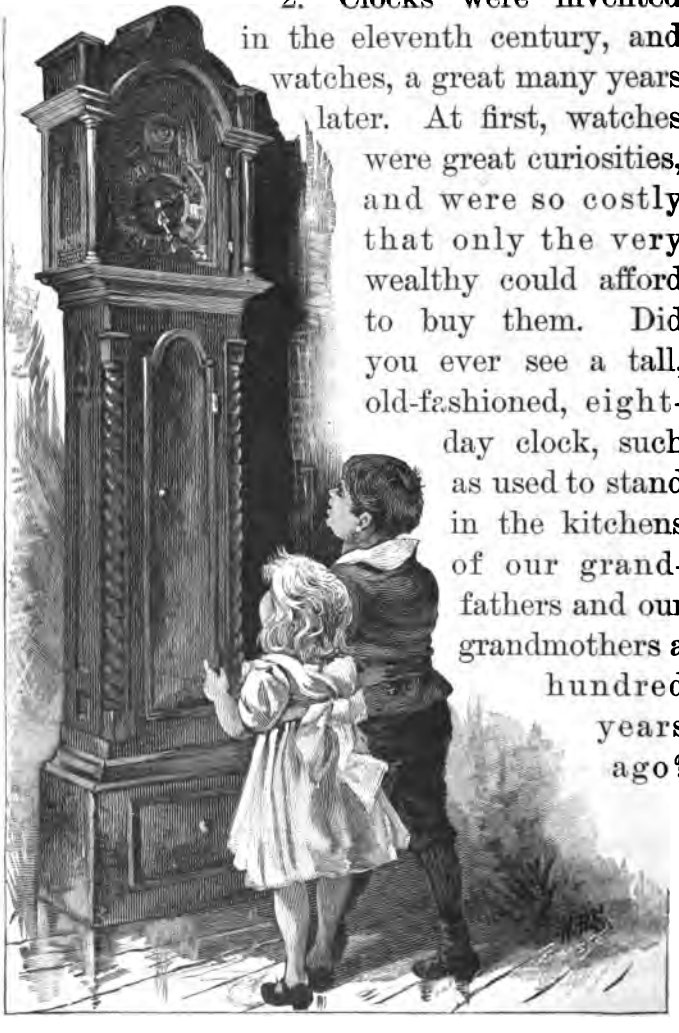
DICTIONARY LESSON. Find the definitions of **junction, patriotism, statesman, achieved, perilous,** and use each word in a sentence of your own.

WRITTEN EXPRESSION. **Write from memory, a short account of Washington.**

2. USEFUL KNOWLEDGE.

I. CLOCKS AND WATCHES.

1. In ancient times, before clocks were invented, people could tell the time of day only by the position of the sun in the sky, or the place of the stars at night. Then sun-dials were invented, which marked the time by the shadow on a dial-plate.



2. Clocks were invented in the eleventh century, and watches, a great many years later. At first, watches were great curiosities, and were so costly that only the very wealthy could afford to buy them. Did you ever see a tall, old-fashioned, eight-day clock, such as used to stand in the kitchens of our grandfathers and our grandmothers a hundred years ago?

3. Clocks are made principally in our own country, and in Germany. Watches are manufactured in the United States, Switzerland, England, and France.

Questions. 1. How long is a century? 2. Where are clocks made? 3. What is a day? 4. How is the day divided? 5. How many years ago was the eleventh century?

USING WORDS. Write, in sentences of your own, **ancient, huge, curiosities, coined, watchword, magical, extensively.**

3. USEFUL KNOWLEDGE.

II. A DIME.

ancient	machine	watches	ribbons
people	bullion	much	pieces

1. You have spent a great many dimes in your life; did you ever think how and where they are made?

2. A dime is a coin made of silver, mixed with one tenth part of copper. It is coined in the United States Mint, and its value is ten cents, or one tenth of a dollar.

3. The solid bars of metal, called *bullion*, are first melted and cast into small bars. These are rolled out by powerful machines into long, thin, narrow strips, like long

ribbons. These silver ribbons are passed under a huge stamp, moved by steam-power, that cuts out circular pieces of perfectly smooth silver, just the size of a dime.

4. These pieces are next stamped by a *die*, which raises the figures and letters on them, and then they are ready to be used as money.

If you live in or near a city where there is a government mint, ask your parents to take you to visit it.

Questions. 1. What is the use of money? 2. Give the table for United States Money. 3. Name all the silver coins of the United States that you have ever seen. 4. Name the gold coins. 5. What coin is made of nickel? 6. What coins are made of copper? 7. What do savages sometimes use for money?

SLATE WORK. **Write a list of things you would buy if you had a hundred dimes.**

I. CONCERT PHONIC DRILL.—VOCALS.

The specific directions for phonic drill given in Part I, will enable the teacher properly to vary the exercises on these tables in Part II. They should consist of concert pronunciation, and spelling by sound, with frequent breathing exercises, and reviews of vowel exercises in Part I.

ā.—āle, āid, dāy, veil.	ă.—ăt, ănd, plăid, thăt.
ä.—cälm, pälm, hälf.	â.—âir, câre, râre, beâr.
a̤.—a̤ll, ba̤ll, cra̤wl, ha̤ul.	ȧ.—ȧsk, cȧsk, tȧsk, pȧst.

SLATE WORK. **After phonic drill, copy these words on slates or paper, with the diacritical marks.**

4. "LET'S PLAY."

II. CONCERT PHONIC DRILL.—VOCALS.

ē.—ēve, eel, ēat, kēy.	ē.—hēr, ērr, ēarn, lēarn.
ĕ.—ĕnd, ĕll, yĕt, yĕs.	ê.—thêre, whêre, thêir.

ę = ā.—thę́y, prę́y, vę́il, māy.

1. Oh! the blessed and wise little children,
   What sensible things they say!
   When they can't have the things they wish for,
   They take others and cry: "Let's play!"

2. "Let's play that the chairs are big coaches,
   And the sofa a railroad car;
   And that we all are taking journeys,
   And traveling ever so far.

3. "Let's play that this broken old China
   Is a dinner set, rare and fine;
   And our tin cups filled with water,
   Are goblets of milk and wine.

4. "Let's play every one of our dollies,
   Is alive and able to walk;
   And keep up long conversations
   With us if we want to talk.

5. "Let's play that we live in a palace,
   And that we are the queens and kings;
   Let's play we are birds in a tree top,
   And can all fly about on wings."

6. Oh! the blessed and wise little children,
What sensible things they say;
And we might be happy as they are,
If we would be happy their way.

7. What odds 'twixt not having and having,
When we have lived out our day?
Let us borrow the children's watchword—
The magical watchword—"Let's play!"

5. USEFUL KNOWLEDGE.

III. CONCERT PHONIC DRILL.—VOCALS.	
ī.—īçe, īsle, skȳ, aïsle.	ī.—thīrst, fīrst, thīrd.
ĭ.—ĭll, buĭld, hȳmn.	ï.—pïque, ma çhïne.

III. SILK.

1. We get silk from a caterpillar called the silk-worm. This little creature is green in color, and feeds on the leaves of the mulberry tree. It is hatched from an egg about the size of a mustard seed, and changes its skin four times before it reaches its full size. When full-grown, it leaves off eating, and covers itself over with a pretty silken case, inside of which, the little spinner goes to sleep for some time.

2. When its sleep is over, it makes a hole in its case, and comes out in the shape of a small butterfly. It then lays a number of eggs and soon dies. It is from the case or ball spun by the silk-worm that all our silk is made. The balls, or cocoons, as they are called, are thrown into warm water, to loosen the gum with which the silk-worm glues the threads together. Then four or five of the threads are fastened to a reel and wound. In this state it is called *raw silk;* and it is next sent to the silk-mill, to be prepared for the weaver.

3. The best silk comes from China, where silk-worms were reared, and silk was woven into cloth, hundreds of years ago. The finest silk cloth is woven in France. Silk is extensively produced in Italy and Japan.

Questions. 1. What are the uses of silk? 2. Have you ever seen a silk cocoon? 3. Have you ever seen the cocoon of the common butterfly? 4. Look for one.

Written Expression. **Write from memory, what you can of silk.**

6. SONG OF SUMMER.

IV. CONCERT PHONIC DRILL.—VOCALS.	
ō.—ōld, nō, bōat, rōw.	ô = a̤.—ôr, nôr, wa̤rm
ŏ.—ŏdd, nŏt, ŏff, dŏg.	ȯ = ŭ.—ȯme, drŭm.
o̤ = o̤o̤.—mo̤ve, mo̤o̤n.	o̤ = o̤o̤.—wo̤uld, wo̤o̤d.

1. Up in the tree top, down in the ground,
High in the blue sky, far, all around,
Near by, and everywhere, creatures are living;
God, in his bounty, something is giving.

2. Up in the tree top, down in the ground,
High in the blue sky, far, all around,
Near by, and everywhere, creatures are striving;
Labor is surely the price of their thriving.

3. Up in the tree top, down in the ground,
High in the blue sky, far, all around,
Near by, and everywhere, singing and humming
Busily, joyfully, summer is coming!

MARY MAPES DODGE.

MEMORY EXERCISE. **Learn this poem by heart.**

7. PENS, PAPER, AND INK.

Ask the pupils to learn all they can about *pens*, *paper*, and *ink*. Make these articles the subject of a conversational lesson, and require a short composition from each pupil, to be read as a regular reading lesson.

I. VOCAL TRAINING.—FORCE.

To be read by the teacher and repeated by the class in concert.

I. THE WHISPER.

1. Step softly and speak low.
2. Step softly, more softly, the sentry may hear.
3. Whisper! She is going to her final rest.
   Whisper! Life is growing dim within her breast.
4. Or whispering with white lips, "The foe! they come, they come!"
5. Hark! I hear the bugles of the enemy! Be silent! For the boats! forward!

II. GENTLE OR SOFT FORCE.

1. Sweet and low, sweet and low,
   Wind of the western sea,
   Low, low, breathe and blow,
   Wind of the western sea. TENNYSON.

2. O hark! O hear! how thin and clear,
   And thinner, clearer, farther going;
   O sweet and far, from cliff and scar,
   The horns of Elf-land faintly blowing.
   TENNYSON.

3. I hear them marching o'er the hill,
   I hear them fainter, fainter still.

III. LOUD FORCE.

1. The passengers rushed on deck, crying out: "Fire! fire! fire!"
2. The captain shouted: "Lower away the boats!"

3. Hurrah! hurrah! hurrah! Victory! victory!
4. Clang! clang! the massive anvils ring,
   Clang! clang! a hundred hammers swing.
5. Peal! peal! peal!
   Bells of brass and bells of steel,
   Peal! peal! peal!

IV. GENERAL CONCERT DRILL.

I. Repeat three times, in concert, the long vowel sounds, ā, ē, ī, ō, ū:

(1) In a whisper.
(2) With gentle force.
(3) Moderate force.
(4) Loud force.

II. In the same manner: (1) With the rising inflection. (2) Falling inflection. (3) Rising circumflex. (4) Falling circumflex. (5) Monotone.

8. WHO WON THE PRIZE.

1. A rich old man, as we are told,
   Gave to his sons his goods and gold,
   But kept in store one precious thing—
   A large and brilliant diamond ring.

2. The old man sent his sons away,
   To travel till a certain day,

When he who did the noblest thing,
Should have the precious diamond ring.

3. Not a long time had passed away,
When home they all came back one day,
And to their father, one by one,
Described the deeds that they had done.

4. "Listen!" (the eldest thus began,)
"There came to me one day, a man
Who trusted all his wealth to me,
Without the least security.

5. "I might have kept it all—but, no!
I would not serve the stranger so.
I gave him back the sum he lent,
With interest added, cent for cent."
"'T was well," the father said; "but you
Have only done what all should do."

6. The second said: "Where torrents roared
I saw a child fall overboard.
I plunged beneath the threatening wave,
The life of innocence to save."

7. The father said: "'T was bravely done,
Nobly you risked your life, my son;
But though it was a gallant thing,
Far higher worth should claim the ring."

8. The youngest came: "Once, tending sheep,
My enemy was lulled to sleep
Close to a precipice; but I
Left him not there to start and die:
I woke him, though my fiercest foe,
And saved him from the impending woe."

9. The father cried with pride and joy:
"Take it! the ring is thine, my boy!
He who can banish from his heart
Revenge, and act the Christian part,
Has fairly won the golden meed
I promised for the noblest deed."

DICTIONARY LESSON. Find the definitions of **security, torrents, innocence, precipice, impending, meed.**

9. SHORT FABLES.

I. THE HARE AND THE TORTOISE.

Call attention to the rhetorical pauses marked thus—(|).

1. A hare | one day | laughed at a tortoise | because he was crawling over the ground | so slowly. The tortoise | in reply | offered to run a race | with the hare. The fox was asked | to act as judge | to decide | who won the race.

2. They started off together at the signal, but the swift-footed hare | was soon out of sight | of the slow-crawling tortoise. By and by, the hare lay down | under a bush | and went to sleep, thinking | that when the tortoise | came up, she would again run ahead.

3. Meanwhile, the tortoise, jogging slowly along, passed the sleeping hare | and won the race.

II. SOUR GRAPES.

1. Once on a time, a sly old fox crept into a garden to steal some grapes. The vines were trained on a trellis, and the sweet, ripe grapes hung in great clusters, but were so high that the fox could not get at them. He jumped and jumped in vain, until he was tired out.

2. Then he walked sulkily off, muttering to himself: "Well, after all, they are green and sour, and not fit to eat."

Question. *Why* did the fox say the grapes were green and sour?

WRITTEN EXPRESSION. **Write from memory either one of the two preceding fables. Exchange copies and read in class.**

SPELLING MATCH. **Dictate from Spelling Lessons in Part I.**

10. SPEAK THE TRUTH.

V. CONCERT PHONIC DRILL.—VOCALS.

ū.—ūse, fūse, dūe, new.	ṵ = o͞o.—rule, co͞ol, true.
ŭ.—ŭp, cŭp, snŭff, sŏn.	û.—ûrge, sûrge, bûrst.

ṵ = o͝o.—put, push, pull, full, bo͝ok.

Memorize this piece for concert recitation.

1. Speak the truth!
Speak it boldly, never fear!
Speak it so that all may hear;
In the end it shall appear,
Truth is best in age and youth.
Speak the truth.

2. Speak the truth!
Truth is beautiful and brave,
Strong to bless and strong to save;
Falsehood is a coward knave;
From it turn thy steps in youth,—
Follow truth.

1

WRITTEN SPELLING.—IMPORTANT LITTLE WORDS.

1. He *won* friends.	Two is twice *one*.
2. *Weigh* the tea.	Come this *way*.
3. *Wrap* yourself up.	*Rap* at the door.
4. The *road* was dark.	We *rode* fast.

11. STORY OF A NEWFOUNDLAND DOG.

1. Once a steamer stopped a few minutes at a wharf on a river. It was full of passengers. Among them was a nurse with a child in her arms.

2. As she stood leaning over the vessel, the child sprang from her arms and fell into the river. At once, a cry was raised, and every one rushed to see what was the matter.

3. A gentleman, who was sitting on the deck reading a book, rose quickly and went to the nurse. He asked for some article the child had worn.

4. The nurse handed him a tiny apron she had torn off in her efforts to save the child.

5. He took it to a splendid Newfoundland dog that was eagerly watching his master's face. The gentleman pointed first to the apron, and then to the spot where the child had gone under the water.

6. In an instant the noble dog leaped into the rushing stream. By this time the excitement on board was intense.

7. Some persons on shore, who had seen the accident, got a boat and rowed off to

search for the child, though they hardly expected to find it alive.

8. Just at that moment the dog was seen, far away, with something in his mouth.

Bravely he struggled with the waves, but his strength was failing fast.

9. The men in the boat pulled with all their might, and at last reached the dog. The noble creature had found the child, and was holding it fast by its clothes.

10. The child was still alive, and soon, with

the dog, was safe in the boat, which was then rowed back to the steamer.

11. Giving a glance to satisfy herself that the child was really alive, the young mother rushed forward. Sinking on her knees beside the dog, she threw her arms around his neck, and burst into tears.

12. Not many could view the sight unmoved; and as she caressed and kissed his shaggy head, she looked up to his owner and said: "Oh, sir, I must have this dog. I am rich; take all I have—everything—but give me my child's preserver."

13. The gentleman smiled, and patting his dog's head, said: "I am very glad, madam, that he has been of service, but nothing in the world could induce me to part with him."

14. The dog looked as though he perfectly understood what they were talking about; and having shaken himself, he laid himself down at his master's feet, with an expression in his large eyes that said more plainly than words: "No, nothing shall part us."

ORAL EXPRESSION. **Tell this story in your own words.**

WRITTEN EXPRESSION. **Write the substance of this story, exchange slates and read.**

12. CHRISTMAS EVE.

VI. CONCERT PHONIC DRILL.—VOCALS.	
ōō.—mōōn, spōōn, rule.	oi.—oil, boil, coil, toil.
ŏŏ.—wŏŏd, gŏŏd, bŏŏk.	ou.—out, ounce, pound.

1. God bless the little stockings
   All over the land to-night,
   Hung in the choicest corners,
   In the glow of crimson light!
   The tiny, scarlet stocking,
   With a hole in the heel and toe,
   Worn by wonderful journeys
   The darlings have to go.

2. And Heaven pity the children,
   Wherever their home may be,
   Who wake at the first gray dawning,
   An empty stocking to see,
   Left, in the faith of childhood,
   Hanging against the wall,
   Just where the dazzling glory
   Of Santa's light will fall!

3. Alas! for the lonely mother,
   Whose cradle is empty still,

With never a shoe nor a stocking
  With dainty toys to fill!
Who sits in the swarthy twilight
  There, sobbing, against the pane,
And thinks of the little baby
  Whose grave lies out in the rain!

4. Oh! the empty shoes and stockings
  Forever laid aside!
Oh! the tangled, broken shoe-strings,
  Never more to be tied!
Oh! the little graves at the mercy
  Of the cold December rain!
Oh! the feet in the snow-white sandals,
  That never can trip again!

5. But happier they who slumber,
  With marble at foot and head,
Than the child who has no shelter,
  No raiment, nor food, nor bed!
Then Heaven help the living!
  Children of want and pain,
Knowing no fold nor pasture,
  Out, to-night, in the rain!

MARY R. SMITH.

SLATE WORK. **Dictate the first stanza; let pupils exchange slates; compare with the book, and correct errors. Write the meaning of swarthy.**

13. RULES OF POLITENESS.

Make these rules the topics for a conversation lesson.

1. Be polite and respectful to your parents and teachers.

2. Do not contradict people older and wiser than yourself.

3. Look people in the eye when you speak to them, and when they address you.

4. Avoid tittering and giggling in school, or in other company.

5. Do not laugh at the mistakes or blunders of other pupils.

6. Avoid loud talking or laughing on the street or in public places.

7. Do not talk or whisper at public lectures, or at places of amusement.

8. Always give up your seat to the aged.

Call on pupils to give all the additional rules they can think of.

14. BEAUTIFUL THINGS.

1. Beautiful faces are they that wear
The light of a pleasant spirit there,
It matters little if dark or fair.

2. Beautiful hands are they that do
Deeds that are noble, good, and true,
Busy with them the long day through.

3. Beautiful feet are, they that go
Swiftly to lighten another's woe,
Through summer's heat or winter's snow.

4. Beautiful children, if rich or poor,
Who walk the pathway sweet and pure,
That leads to the mansions strong and sure.

15. WHAT LIVE ON FLOWERS.

I. CONCERT PHONIC DRILL.—SUBVOCALS.

The teacher will call the attention of scholars to the proper position of the organs of speech in forming the subvocals.

b.—bābe, bĭb, rŏb, sŏb.	ḡ.—ḡĭḡ, ḡăḡ, ḡŭn, ḡĭve.
d.—dĭd, dīed, nŏd, pŏd.	j.—jŏt, jăm, join, joy.

1. You may see many different kinds of insects about flowers. Most of these insects, we suppose, live on the honey that they find there. We know that some do, for we see them gathering it. We see the bees do so.

The busy little honey-bee goes from flower to flower, and gets a little honey from each.

2. When it has gathered as much as it can well carry, off it flies to lay it up in the hive. There are a great many bees in one hive. As each brings continually its little load, they, after a while, lay up large quantities of honey.

3. The bumble-bee, too, is busy among the flowers. See how quickly he flies from one flower to another, humming as he goes. Now he comes to one little flower, pops his head in, and in a moment is off—buzz, buzz—to another.

4. And now you see him come to a large, deep flower; and in he goes, almost out of sight, and his buzzing is stopped for some time. Soon he backs out to fly to another.

And so he goes from flower to flower to gather his load of honey.

5. It is very amusing to see how the bumble-bee manages with some flowers. He knows that there is honey in them, for he smells it. Now, how do you think he gets at it? By working away a little while, he pushes himself into the flower so as to open it, and then he reaches the bottom, where the honey is. In this manner he spoils a great many flowers before getting his load of honey.

6. Each bee, while gathering, generally goes only to flowers of one kind. If, for instance, he has begun with China-asters, he will go to no other flowers. He will sometimes take a look at the others as he goes buzzing along, but he flies on till he finds some more China-asters.

7. By-and-by, off he starts for his nest, and, perhaps, when he returns to his gathering, he goes to some other kind of flower. If he should now begin with honeysuckle, you will see him pushing himself into every blossom of it that he comes to, and he will not stop at any other flower.

8. We commonly speak of bees as "gathering" honey. This is not exactly correct. They *make* honey out of what they gather from the flowers. And it is well known that the "honey-bees," as they are called, can make better honey from some flowers than they can from others.

9. From the fragrant flowers of the garden and the white clover of the field, there is made the delicate white honey that is often seen on the tea-table. But the bee cannot always find such nice food; and then he flies off to the fields, or perhaps helps himself to the drainings of some molasses, or to the dregs of some sugar cask. Honey made from these things does well enough for the bees' winter store, but it does not suit our taste.

10. Those beautiful insects, the butterflies, also get their living among the flowers. As they fly about, they now and then stop and rest on some flower. This is done, not merely for the sake of resting, but in order to take some food from the flower.

11. The humming-bird lives partly on insects, and partly on the sweets of flowers. This little creature seems to be always on

the wing when he is not in his nest. He is seldom seen sitting on a branch like other birds. As he puts his long bill into a flower, he does not stand on anything. He is held up by his fluttering wings. His wings never seem to be still; they are always quivering. And then how very quickly he goes from one flower to another! He seems to dart, as if by a sudden spring, instead of flying like other birds.

12. A lady once found a humming-bird that seemed almost dead. It appeared to be very thirsty, for its long tongue was thrust out of its open bill. She pitied the poor bird, and moistened its tongue with a little sugar and water. It drew its tongue in, and then put it out again. As it seemed to like the mixture, she gave it more. Soon the little bird was so revived that it was on its fluttering wings again, and flew off to sip something better than sugar and water, from the beautiful flowers.

13. You have learned about the bees and the butterflies. There are other insects besides these that seem to get their living from flowers. We may always see a great variety

of them about flowers, if we look for them. A Frenchman in Paris, who watched a strawberry plant that he had in a flower-pot, in three weeks counted thirty-seven different kinds of insects that had visited it.

14. If you go out into the garden in the middle of the day, you will see a great variety of insects. There are more about some flowers than about others. About some, there are so many that they make a very lively, busy scene.

15. Besides bees, you will see flies of many different colors, and of every size. Some are flying from flower to flower. Some seem to be on the wing all the time. These are all the while singing as they hover over the flowers, as if they enjoyed themselves very much in looking at such beautiful things. Others are resting themselves here and there, or are walking leisurely about.

16. There is a great deal of hum and stir where there are many insects, the same as where there are many people together. And as some people make more noise than others, so it is with insects. So, too, some insects are more bustling than others.

17. At night the scene is changed. The humming of the bees and the buzzing of the flies are done. The insects have got through with their work and their play, and have gone to the places where they sleep.

18. If you look just at dusk, at a plant that you have seen to be all alive with insects during the day, you will find all quiet. The insects are all gone, except, perhaps, some little ones that have gone into the flowers to sleep on the soft and elegant bed they find there.

DICTIONARY LESSON. Find the definitions of **elegant, fragrant, gratify, leisurely, merely,** and write each word in a sentence of your own.

WRITTEN EXPRESSION. **Write what you can remember about the humming-bird.**

2

WRITTEN SPELLING.—IMPORTANT LITTLE WORDS.

1. We eat *meat.*	We *meet* here.
2. *Knead* the bread.	We *need* money.
3. Tie a *knot.*	I will *not* go.
4. A *pane* of glass.	*Pain* in the head.
5. *Pore* over a book.	*Pour* out water.
6. A pretty *flower.*	Wheat *flour.*
7. *Beat* the boy.	Boil the *beet.*

16. LILLIPUT LEVEE.

II. CONCERT PHONIC DRILL.—SUBVOCALS.	
l.—lŭll, ĭll, file, all, oil.	n.—nāme, ăn, ŏn, nŭn.
m.—măn, māim, mōōn.	ng.—lŏng, sŏng, rŭng.

1. Where does Pinafore Palace stand?
Right in the middle of Lilliput Land!
There the queen eats bread and honey;
There the king counts up his money.

2 Oh, what a wonderful change to see!
Nothing is dull as it used to be,
Since the children, by clever, bold strokes,
Have turned the tables upon the old folks.

3. Now, the thing was easily done,
The children being two to one;
Brave as lions, quick as foxes,
With hoards of wealth in money-boxes.

4. They seized the keys, patrolled the street,
Drove the policeman off his beat,
Built barricades, and stationed sentries:
Give the word when you come to the entries!

5. They dressed themselves in riflemen's clothes;
They had pea-shooters and arrows and bows,
So as to put resistance down:
Order reigns in Lilliput Town.

6. They went to the druggist's, broke in the door,
And scattered the physic all over the floor;
They went to the school-room, and hid the books;
They munched the puffs at the pastry-cook's.

7. They sucked the jam, they lost the spoons;
They sent up dozens of fire-balloons;
They let off crackers, they burnt a guy;
They piled a bonfire ever so high.

8. They offered a prize for the laziest boy,
And one for the most magnificent toy;
They split or burnt the canes off-hand,
And made new laws in Lilliput Land.

9. *Never do to-day what you can*
Put off till to-morrow, one of them ran;
Late to bed, and late to rise,
Was another law which they devised.

10. They passed a law to have always plenty
Of beautiful things; we shall mention twenty,—
A magic lantern for all to see,
Rabbits to keep, and a Christmas tree,—

11. A boat, a house that went on wheels,
An organ to grind, and tarts at meals,
Drums and wheelbarrows, Roman candles,
Whips with whistles in the handles,—

12. A real live giant, a roc to fly,
A goat to tease, a copper to sky,

A garret of apples, a box of paints,
A saw, and a hammer, and no complaints.

13. Nail up the door, slide down the stairs,
Saw off the legs of the parlor chairs,—
That was the way in Lilliput Land,
The children having the upper hand.

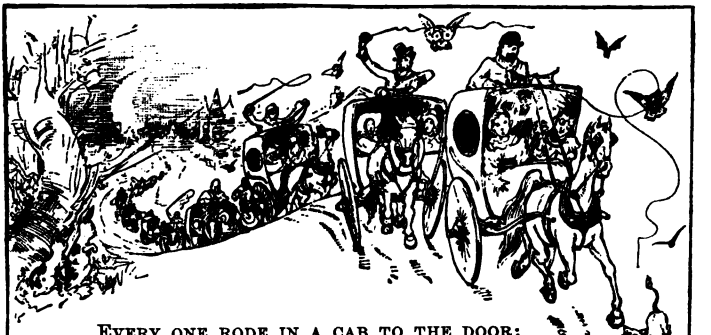
14. They made the old folks come to school,
All in pinafores,—that was the rule,—
Saying, *Eener-deener-diner-duss,*
Kattler-wheeler-whiler-wuss.

15. They made them learn all sorts of things
That nobody liked. They had catechisings;
They kept them in, they sent them down
In class, in school, in Lilliput Town.

16. Oh, but they gave them tit for tat!
Bread without butter,—stale at that,—
Stick-jaw pudding that tires your chin,
The marmalade on it ever so thin.

17. They governed the clock in Lilliput Land:
They altered the hour or the minute hand;
They made the day fast, or made it slow,
Just as they wished the time to go.

18. They never waited for king or for cat,
Or stopped to wipe their shoes on the mat;
Their joy was great; their joy was greater;
They rode in baby's perambulator!



EVERY ONE RODE IN A CAB TO THE DOOR;
EVERY ONE CAME IN A PINAFORE.

THE LADIES KISSED HER MAJESTY'S HAND.

SHE FROWNED, AND ORDERED HIM UP TO BED.

"*Lilliput Levee*," p. 142.

19. There was a levee in Lilliput Town,
At Pinafore Palace. Smith and Brown,
Jones and Robinson, had to go,—
All the old folks, whether or no.

20. Every one rode in a cab to the door;
Every one came in a pinafore:
Lady and gentleman, rat-tat-tat,
Loud knock, proud knock, opera-hat.

21. The palace, bright with silver and gold,
Was full of guests as it could hold.
The ladies kissed her Majesty's hand:
Such was the custom in Lilliput Land.

22. Conjurer's tricks with poker and tongs,
Riddles and forfeits, comical songs;
One fat fellow, too fat by far,
Tried "Twinkle, twinkle, little star!"

23. His voice was gruff, his pinafore tight;
His wife said, "Mind, dear, sing it right;"
But he forgot, and said, "Fa-la,"—
The Queen of Lilliput's own papa!

24. She frowned, and ordered him up to bed;
He said he was sorry; she shook her head:
His clean shirt-front with tears was stained,
But discipline must be maintained.

25. Now, since little folk wear the crown,
Order reigns in Lilliput Town;

And Jack is king and Gill is queen
In the very best government ever seen.

DEFINITIONS.

hoards, large quantities.
pa troll ed', went around, as sentries.
bar ri cades', fortifications hastily made.
sen'tries, soldiers on guard.
dis'ci pline, submitting to rule.
cat'e chis ings, questionings.
roc, a monstrous bird of Arabian fable.

17. THE FAITHFUL DEER-HOUND.

III. CONCERT PHONIC DRILL.—SUBVOCALS.	
r.—râre, rēar, rōar, fĭr.	w.—wĭn, wĕt, wĭt, wĕst.
v.—vāne, vīçe, sāve.	y.—yĕt, yĕs, yĕll, yärn.

1. In the Scottish Highlands, there once lived a nobleman whose mansion was beautifully situated at the foot of a mountain, beside a small lake. He had a favorite son who was fond of fishing in the lake, and of wandering over the heather hills with his dog.

2. This dog was a deer-hound, and a very handsome creature he was. Wherever the boy went, the dog went with him. They were always together. One day the boy set out

with his fishing-basket and rod to fish for trout in a little stream, far up among the hills.

3. It was a bright day in autumn, and the boy and the dog marched merrily along. After a walk of several miles they reached the stream, and the boy soon had his fishing-tackle in order. He had good sport, and when his basket was half filled with fine trout, he prepared to return home.

4. Suddenly the sky became dark, and the air bitterly cold. A snow-storm came on; but the boy hoped he would be able to reach home before much snow had fallen.

5. So thick and fast fell the snow-flakes, that the boy could not see his way on the hills. He wandered about, hoping that he was on the right path, and wishing that the sky would clear. But, alas! in vain. He lost his way amid the driving snow; and in his stupor, he stumbled over a rock, and was severely hurt.

6. Unable to walk, he tried to crawl to the shelter of a high rock, where he would be protected from the bitter wind; but he became exhausted before he reached the spot, and sank down in the snow.

7. The faithful dog stood over him, and by many a loud bark and howl called for

help. But no one was near, and the sound was lost in the storm. Night was coming on, and there was great danger that before

long the boy would be sleeping the sleep of death in the snow.

8. At last the falling of the snow ceased, and the dog could see the path down the mountain side. Stooping down to lick his little master's face with his warm, soft tongue, he barked aloud, and the boy opened his eyes and looked around him.

9. Though he could not move, he was still able to judge of his terrible position. He knew that unless help came he should be lost. Looking up at the dog, he called out to him: "Home, Hector, home! Away, away, as fast as you can."

10. The dog seemed to understand what was said to him, and set off at full speed down the mountain side. In less than half an hour he reached the castle.

11. As soon as the dog saw the father, he began to whine and moan; then he would run off for a little distance and come back again when not followed.

12. This happened more than once, and the father became alarmed. He gave orders for three of his men-servants to go with the dog up the hills. Delighted to see them

following, he led the way. Up, up the hills they went, as fast as they could, over the heather and snow.

13. They soon reached the spot where the poor boy lay. He was alive, but almost unconscious. Wrapped in a thick, warm plaid, he was carried with all speed down the mountain. Once safely home, he speedily recovered.

14. The brave dog had been the means of saving his young master's life, and was ever afterwards the pet of all in the castle.

ORAL EXPRESSION. **Call on pupils to tell this story in their own words.**

USING WORDS. Write in sentences of your own, **exhausted, disguise, cropping, withers, delicate, delicious, plaid.**

18. BUTTERCUPS AND DAISIES.

Memorize this poem for recitation.

1. Buttercups and daisies,
   Oh the pretty flowers!
   Coming, ere the spring-time,
   To tell of sunny hours.
   While the trees are leafless,
   While the fields are bare,
   Buttercups and daisies
   Spring up everywhere.

2. Ere the snow-drop peepeth,
  Ere the crocus bold,
Ere the early primrose,
  Opes its paly gold,
Somewhere on a sunny bank,
  Buttercups are bright,
Somewhere 'mong the frozen grass,
  Peeps the daisy white.

3. Little hardy flowers,
  Like to children poor,
Playing in their sturdy health
  By their mother's door,
Purple with the north wind,
  Yet alert and bold,
Fearing not, and caring not,
  Though they be a-cold.

4. What to them is weather?
  What are stormy showers?
Buttercups and daisies
  Are these human flowers!
He who gave them hardship
  And a life of care,
Gave them likewise hardy strength
  And patient hearts, to bear.

5. Welcome, yellow buttercups!
  Welcome, daisies white!
Ye are, in my spirit,
  Visioned a delight,
Coming, ere the spring-time,
  Of sunny hours to tell,
Speaking to our hearts of Him
  Who doeth all things well.

MARY HOWITT.

LANGUAGE LESSON.

Copy the following lesson on your slates, and fill out the blanks with the words placed at the head of the lesson.

know	**replied**	**thought**	**fool**
sent	**fattens**	**people**	**do n't**

John was —— to be stupid. He was —— to a mill one day; and the miller said, "John, some —— say you are a ——. Now tell me what you ——, and what you do n't know."

"Well," —— John, "I know millers' hogs are fat."

"Very well, John. Now tell me what you —— know."

"I do n't know," said John, "whose corn —— them."

II. VOCAL TRAINING.—PITCH.

I. SCALE OF TONES.

To be read by the teacher, and repeated in concert by the class.

1. Sing the scale with the note names: dō, rē, mī, fä, sōl, lä, sī, dō.
2. Sing the scale with the vowel sounds: ō, ā, ē, ä, ō, ä, ē, ō.
3. Sing the scale with the vowel sounds: ā, ä, ạ̈, ē, ī, ō, ōō, ā.
4. Repeat the long vowel sounds, ā, ē, ī, ō, ū:
   (1) In a low pitch, note of—dō.
   (2) In middle pitch, note of—mī.
   (3) In high pitch, note of—sōl.
   (4) In very high pitch, eighth note.

II. LOW PITCH.

To be read by the teacher, and repeated by the class in concert.

1. But hush! hark!—a deep sound strikes like a rising knell.

2. Ah! few shall part where many meet,
   The snow shall be their winding sheet;
   And every turf beneath their feet
   Shall be a soldier's sepulcher.

3. Tōll,—tōll,—tōll,—thou bell by billows swung;
   By night and day, thy warning words repeat with mournful tongue!

III. MIDDLE PITCH.

1. Those evening bells! those evening bells!
   How many a tale their music tells,
   Of youth, and home, and that sweet time
   When last I heard their merry chime.

2. He *prayeth* best who *loveth* best
   All things, both great and small,
   For the great God that loveth us,
   He made and loveth all.

IV. HIGH PITCH.

1. Hurrah! they run! the field is won!
   Hurrah! the foe is fled.
2. And thus from morn to eve he cried,
   "*Char-co! Char-co!*"
3. Shoulder—Arms! Forward—March! Halt!
4. Come and trip it as ye go
   On the light fantastic toe.
5. Joy! joy! Shout, shout aloud for joy!
6. Ring, happy bells, across the snow.
7. Blow, bugle, blow, set the wild echoes flying.

3

WRITTEN SPELLING.—IMPORTANT LITTLE WORDS.

1. I love my *son.*	The *sun* rises.
2. A deep *hole.*	A *whole* orange.
3. Run up *stairs.*	He *stares* at us.
4. A wild *deer.*	A *dear* friend.
5. A pair of *hose.*	Iron *hoes.*
6. A *poll*-tax.	A hoop-*pole.*
7. The *root* of a tree.	*Route* of travel.

19. ABOUT EYES.

1. "Do you know," said Johnny, the other day, with that troubled look on his face which he always wears when wrestling with an idea a little too large for him, "Do you *know* that pussy can shut her eyes tight when they're wide open?"

2. Johnny had just been made happy by the gift of a pretty black and white kitten, whose playful tricks and cat-like ways were something new to him. It was plain enough what he wanted to make out, but I thought it best not to answer his question directly, so I said:

3. "You mean that pussy winks, don't you?"

"No, not that," said Johnny positively. "Pussy winks, but this is inside the winking, and it is different."

"How different?"

4. Johnny was puzzled. He sat awhile, knitting his brows with the hard work his little brain was trying to do; then he brightened up and said:

5. "This is different. It isn't up and down, like winking, but the other way—like the parlor doors, you know, when they slide together. I'll get pussy and show you."

6. While Johnny was away hunting for the kitten, his brother Fred came in, followed by Humpty Dumpty, his little mischief-loving Skye-terrier.

7. "Wait a moment, Fred," I said, as the two were hurrying through to another part of the house, "I shall want Humpty in a minute or so. There's Johnny's voice; please open the door for him."

8. Fred opened the door, and Johnny came in with the kitten, crying, as the dog sprang to meet him, "Go 'way! Humpty! Go 'way! You frightened pussy. Make him be still, Fred. There, pussy, there! don't be scared, he shan't hurt you." And so he brought her to me, stroking her back and smoothing her ruffled tail to quiet her. "Maybe she won't do it now," he said, "she's so scared, but she did it ever so many times to-day. She'd look right at me and shut her eyes up *tight*, without winking a bit."

9. "Turn her face to the window," I sug-

gested, when Johnny began to despair of making me see what he had noticed.

"There, there!" he fairly shouted, as the kitten faced the light, "See, she does it now! What makes her?"

10. "What made you draw the curtain a little while ago, when you were playing by the window?"

"Why, the sun was so bright, it hurt my eyes."

"And if it had been necessary to shut out still more light you'd have asked some one to close the blinds also, would n't you?"

11. "I suppose so," said Johnny, wondering what that had to do with pussy's eyes.

"I think I've seen you doing something of that sort yourself," I said, "without calling on any one to help you."

12. "Have you?" asked Johnny doubtfully. "When?"

"Every day. Look toward the sun," I continued, raising the curtain a little. "What makes you scowl and blink so?"

"It's so bright," said Johnny, "it hurts."

13. "So you close the shutters a little," I suggested, "to shut out part of the light."

Johnny put his hands to his eyes, winked, felt the eyelids move two or three times, then exclaimed: "I never noticed that before! They're real shutters, aren't they?"

"That's part of their use," I said. "And see, pussy has them, and so has Humpty Dumpty."

14. "But that isn't what *I* mean," said Johnny, earnestly. "It was pussy's inside winking."

"I know," said I. "We'll come to that directly. Now look at my eye closely. Do you see a round, black spot in it?"

"Yes," said Johnny.

15. "That's the window of my eye—that's the part I look through."

"Is it?" said Johnny.

"Yes," I repeated. "That's the real window of the eye. Now watch it while I turn my face to the light; then, when I shade my eyes with my hands. Do you see anything?"

16. "What tiny little sashes there are!" exclaimed Johnny.

"In my eyes?"

"Yes," said Johnny. "I could see them when you looked to the light."

17. "O no," said I. "That's just the reflection of the window sash, like this," and I showed him how the window was reflected in my eye-glass when I held it toward the window and before a dark place. "I didn't mean that. Look again."

"Do you mean the little black spot that keeps changing?"

18. "The very thing," said I. "Do you see it grow small when I look to the light, then big again when I look away?"

"Yes," said Johnny.

"Now look at pussy's eyes. Is there anything like it there?"

19. "The dark spot doesn't grow smaller; it shuts up like a book," said Johnny. "That's what I asked you about."

"Pussy has a different way of drawing her eye-curtains, that's all," said I.

20. "Oho!" said Johnny. "Shutters outside and curtains inside, just like a real window. That's funny! Have you got 'em too, Humpty?"

Humpty came out from under the table, wagging his tail, as much as to say he'd like to answer the question if he only understood

it; he'd try, anyhow, if there was any fun in it.

21. "Let's see those pretty brown eyes of yours," said Johnny, taking Humpty by the ears and turning his face to the window.

"Humpty's eyes are just like yours," he went on, "and not a bit like pussy's."

"Yours are the same, too," I said.

22. "Are they? And Fred's?"

"Look and see."

Johnny looked at Fred's eyes, then at his own in a glass, and said: "How queer! I don't know how I do it."

23. "But you see it is done whether you understand it or not. Too much light hurts the eye, so there's a number of little servants, called nerves and muscles, stationed there, who draw the curtains without waiting for any orders from you. By and by, when you are older, you'll learn all about them. At present it is enough for you to study the different sorts of curtains there are in different kinds of eyes."

"Are there more kinds than I have seen?" asked Johnny.

24. "One more, at least," said I. "If it's

pleasant to-morrow, perhaps Fred will take you to Central Park, where you can see for yourself. If you go, you must remember and tell me the names of all the animals that have eyes like Humpty's, and those that have eyes like pussy's, and any other kind you may see; then we'll have another talk about them."

Christian Union.

Questions. 1. What animals have eyes like Humpty's? 2. What animals have eyes like pussy's?

20. FATHER IS COMING.

IV. CONCERT PHONIC DRILL.—SUBVOCALS.

z, ş.—zōne, zĕst, bŭzz, blāze, cạuşe, gạuze, sīze.
z, ş = zh.—ăzure, sēizure, plĕaşure, trĕaşure, lēişure.
th.—thȳ, thĭs, thăt, wĭth, thēşe, thōşe, thêre, thĕnçe.

1. The clock is on the stroke of six,
   The father's work is done;
   Sweep up the hearth, and mend the fire,
   And put the kettle on!
   The wild night-wind is blowing cold:
   'T is dreary crossing o'er the wold.

2. He's crossing o'er the wold apace;
   He's stronger than the storm;
   He does not feel the cold, not he,
   His heart it is too warm:
   For father's heart is stout and true
   As ever human bosom knew.

3. He makes all toil, all hardship light;
   Would all men were the same,
   So ready to be pleased, so kind,
   So very slow to blame!
   Folks need not be unkind, austere,
   For love hath readier will than fear.

4. And we'll do all that father likes,
   His wishes are so few!
   Would they were more! that every hour
   Some wish of his I knew!
   I'm sure it makes a happy day,
   When I can please him any way.

5. I know he's coming, by this sign—
   The baby's almost wild;
   See how he laughs, and crows, and stares;
   Heaven bless the merry child!
   He's father's self in face and limb,
   And father's heart is strong in him.

6. Hark! hark! I hear his footsteps now—
   He's through the garden gate;
   Run, little Bess, and ope the door,
   And do not let him wait!
   Shout, baby, shout, and clap thy hands!
   For father on the threshold stands.

MARY HOWITT.

DEFINITIONS.

thresh'old, door sill.
wold, an open country.
austere', stern, harsh.
a pace', with a quick step.

21. OLD PROVERBS.

I. CONCERT PHONIC DRILL.—ASPIRATES.

s.—sāve, sĕll, sōōn, lŏss, mŏss, çĕnt, tŏss, sīgn.
t.—tāme, mĕt, tĕnt, tĭll, wĭt, trout, tīme.
th.—thĭn, thĭck, thôught, bäth, päth, läth.

Make a conversation exercise out of this lesson by explaining the meaning of the proverbs, or by asking pupils to tell the meaning.

1. A rolling stone gathers no moss.
2. Do not ride a free horse to death.
3. He that goes a-borrowing, goes a-sorrowing.
4. Look before you leap.
5. Do as you would be done by.
6. Lazy folks take the most pains.
7. A friend in need is a friend indeed.
8. Birds of a feather flock together.
9. Everybody's business is nobody's business.
10. Make hay while the sun shines.
11. Strike while the iron is hot.
12. If you wish to have a thing well done, do it yourself.

Call on the class for additional proverbs.

22. THE DONKEY IN THE LION'S SKIN.

1. A long-eared donkey once found a lion's skin hung up to dry in his master's shed. "Now, I'll have fun," said he. "I'll dress myself up in this lion's hide, and frighten all the cattle, and horses, and sheep, and dogs, on the farm."

2. He started out on his travels, and away fled the sheep and other animals, frightened out of their wits.

3. But he soon met an old fox who stood

still and stared at him. "I'll frighten you, you cunning old fellow," said the donkey to himself, and he gave what he thought was the terrible roar of the lion.

4. But the fox coolly walked up to him and said: "You can't frighten me. I know by your long ears you are nothing but a donkey, even if your noisy bray did not betray you."

WRITTEN EXPRESSION. **Write this story from memory.**

23. THE WOLF IN SHEEP'S CLOTHING.

1. Once there was a wolf that dressed himself up in the skin of a sheep. By means of this disguise, he was able to get among the sheep and kill them, without being discovered by the shepherd.

2. But at last the herdsman found him out, put a rope around his neck, and hanged him.

3. Some travelers passing, laughed at the man for killing one of his own sheep.

4. "I do not hang my sheep," said the shepherd; "but I hang a wolf whenever I catch him disguised as a sheep."

24. STORY OF A PRINCESS.

II. CONCERT PHONIC DRILL.—ASPIRATES.	
f.—fa̤ll, ŏff, rōōf, fōur.	k.—kĭll, kīne, kīte, eăn.
h.—ha̤ll, hĭll, hōle, hēre,	p.—pĭn, lōōp, pīpe, tāpe.

1. There was once a prince who wished to marry a princess. He traveled all the world over in hopes of finding one. There were plenty of princesses, it is true, but he could not be sure they were *real* ones.

2. At last he gave up the search, and went home quite cast down. One stormy evening, there was a knock at the door, and a pretty princess asked for shelter.

3. The prince's mother went into the bedroom, took off all the clothes from the bed, and put three round peas on the bedstead. Then over the peas she laid twenty mattresses, and put twenty feather-beds upon the mattresses. Then she put the tired princess to bed, tucked up the clothes, and kissed her good-night.

4. In the morning, the queen asked the little princess how she had slept. "Oh! very badly indeed!" she replied; "I hardly closed

my eyes all night long. There was something hard under the mattress, and I am black and blue all over."

5. It was now plain to the prince that this was a real princess, because she was so delicate.

6. The queen consented to the wedding, and put the three peas into a cabinet of curiosities at Copenhagen, where they can still be seen if they have not been lost.

Adapted from HANS CHRISTIAN ANDERSEN.

ORAL EXPRESSION. **Call on some pupil to tell this story from memory.**

WRITTEN EXPRESSION. **Write this story from memory.**

4

WRITTEN SPELLING.—IMPORTANT LITTLE WORDS.

1. A fine fat *fowl.*	*Foul* weather.
2. A *great* many.	An iron *grate.*
3. Come *here.*	*Hear* the bells.
4. *Dew* is on the grass.	Respect is *due* to age.

25. WHAT GOD HATH MADE.

Commit this poem to memory for recitation.

1. God made the sun, and gave him light;
He made the moon to shine by night;
He placed the brilliant stars on high,
And leads them through the midnight sky.

2. He made the earth in order stand;
He made the ocean and the land;
He made the hills their places know,
And gentle rivers round them flow.

3. He made the forests, and sustains
The grass that clothes the fields and plains;
He sends from heaven the summer showers,
And makes the meadows bright with flowers.

4. He made the living things; with care
He feeds the wanderers of the air;
He gave the beasts their dens and caves,
And fish, their dwelling in the waves.

5. He called all beings into birth
That crowd the ocean, air, and earth;
And all in heaven and earth proclaim
The glory of His holy name.

W. B. O. PEABODY.

SLATE WORK. **Write on your slates, from memory, the first two stanzas. Exchange, compare with the book, and correct errors.**

5

WRITTEN SPELLING.—WORDS OFTEN MISSPELLED.

scholars	colic	adieu	welcome
mamma	celery	clapboards	Tuesday
papa	scythe	worsted	tassels
picnic	squirrel	camphor	tailor
picnicking	copy	sulphur	truly

III. VOCAL TRAINING.—Reviews.

I. ARTICULATION.

1. The sun shines on the ship's sails.
2. Did you say a notion or an ocean?
3. Up the high hill he heaved a huge round stone.
4. Round the rough rocks the ragged rascals ran.
5. He sawed six slim, sleek saplings short off.
6. I saw a big black bear bite a bone.
7. The stranger strayed straight into the stream.
8. He could pay nobody, and pain nobody.
9. The thread is thinner than that thin thistle there.
10. It is a rule of the school to tell the truth.

II. GENTLE FORCE.

1. The loud wind dwindled to a whisper low.
2. There is a silence where no sound may be.
3. I hear them marching o'er the hill,
   I hear them fainter, fainter still.

III. LOUD FORCE.

1. Joy! joy! shout, shout aloud for joy!
2. Ring the bell! fire! fire! fire!
3. Hurrah! They run! they run! victory! victory!
4. To arms! to arms! to arms! they cry.

IV. EMPHASIS AND INFLECTION.

Read *Vocal Training, Part I. Emphasis and Inflection.*

V. PITCH.

Read *Vocal Training, Part II,* pages 150 and 151.

26. ABOUT TEETH.

III. CONCERT PHONIC DRILL.—ASPIRATES.
sh, çh.—shīne, bụsh, shōre, wĭsh, çhāiṣe, shăll.
ch.—chīld, bŭnch, chĭll, lŭnch, chīme, châir.
wh = hw.—whêre, whĕn, whȳ, whīne, whĭst, whạt.

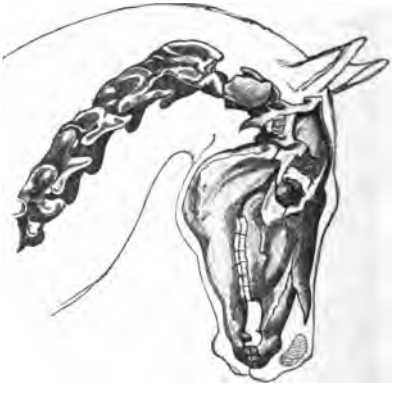
1. In your mouth there are different kinds of teeth for different purposes. The front teeth are for cutting the food; the pointed teeth are for tearing it; the large back teeth are for grinding it.

2. You can see these different kinds of teeth in different animals. Every animal has such teeth as it needs to break up its food. The dog and the cat eat flesh, and they need to tear this to pieces; they, therefore, have long, sharp, tearing teeth. So, too, have the lion and the tiger. When you go home to-night, examine very carefully the teeth of your cat or dog, if you have either or both. Count the teeth and report the number to-morrow.

3. Did you ever notice carefully the mouth of a cow? She has no tearing teeth because she does not eat flesh. She has cutting teeth

in the lower jaw only, the upper jaw having in front only a tough cushion against which the lower front cutting teeth press the grass and so cut it. The grass that she eats needs to be ground, and for that purpose she has large, broad, grinding, back teeth.

4. The horse has cutting teeth in front, in both the upper and the lower jaw, as we have. Now, when you eat an apple, you do what the cow or horse does with the grass: with your front or cutting teeth you bite off a piece; then it is pushed back where the grinders are, and ground into a soft pulp.



5. The cow does not always use her cutting teeth in the way mentioned. See her as she eats hay. She does not cut it as she does the grass. With those front cutting teeth she merely takes up the hay. It is gradually drawn back into the mouth, the grinders all the while keeping at work on it. If the hay is in a rack, she pulls it out with her cutting teeth. The horse does the same.

6. That beautiful and singular animal, the giraffe, has these two kinds of teeth. This animal, when of full size, is three times the height of a tall man. It lives on the leaves of trees, which it draws into its mouth with its long tongue, and then crops with its front teeth, grinding them with its large back teeth, as the cow and horse do hay and grass.

7. You notice that your tearing teeth are not as large as those teeth are in dogs, cats, and tigers. What is the reason of this? It is that, although you

eat flesh as they do, you also eat other kinds of food for which grinding teeth are required.

8. The cow grinds the grass and hay twice. So do the sheep, the deer, the camel, and many other animals. See the cow cropping grass in the pasture. She partly grinds it in her mouth as she crops it, and then stows it away in a very large stomach that she has for the purpose. After a while she stops eating, and you see her standing or lying in the cool shade chewing the cud, as we say. That large stomach is now filled with grass, and it has all to be chewed over again.

9. Birds, you know, have no teeth. Their mill for grinding food is not in the mouth, it is in the stomach. What we call the gizzard is their mill. There the food is crushed so as to make a soft pulp, by being rubbed between two hard surfaces, as corn in a mill is ground between two stones.

10. If you cut open the gizzard of a fowl, you may see how well these surfaces are fitted to grind the corn. They do the work quite as well as teeth could. Birds that live on food which does not need grinding, have no gizzard, but a common stomach.

27. MARY AND NELLY.

1. Mary's father was rich and grand,
With stores, and houses, and ships, and land.

2. Mary's chamber was broad and tall,
With gilded leaves on the tinted wall.

3. The snowy curtain around her bed,
Fell like a cloud from overhead.

4. She wore the finest, from head to feet,
At home or school, in church or street.

5. Costly and many her toys for play;
She rode abroad in a coach each day.

6. She pitied her cousin, Nelly. Said she,
"As happy as I am she cannot be."

7. Now, Nelly lived in a log-house brown,
In the distant forest, afar from town.

8. Coarse were her dresses, though clean and neat;
Thick stockings and shoes on her little feet.

9. Little she knew of the gifts of wealth;
But her cheeks were rosy with glowing health.

10. A doll, a cup, and some beads of blue,
Were the only toys she ever knew.

11. But the hidden nests of the birds, she knew,
And counted their eggs and their nestlings too;

12. She knew where the fragrant May-flowers grew,
And the hidden violet's bud of blue;

13. She gathered the strawberry's juicy fruit,
And the spicy bark of the sassafras root;

14. And the water-cress from the clear cold rill,
Where the mottled trout lay calm and still,

15. Or showed an instant their varied dyes,
As they darted and leaped at the buzzing flies;

16. And a hunter gave her a motherless deer
That fed from her brown hand many a year;

17. She shared with the squirrels every fall
The nuts that showered from the beeches tall.

18. Thus in simple pleasures and calm content,
The days in her forest home were spent.

19. For in forest hut, as in palace hall,
God giveth some share of bliss to all.

C. W. HILL.

COMPOSITION. **Make a short prose story out of this poem.**

28. PROVERBS OF SOLOMON.

1. A slothful man hideth his hand in his bosom, and will not so much as bring it to his mouth.

2. The sluggard is wiser in his own conceit than seven men that can render a reason.

3. The sluggard will not plow by reason of the cold; therefore shall he beg in harvest, and have nothing.

4. I went by the field of the slothful, and by the vineyard of the man void of understanding; and, lo! it was all grown over with thorns, and nettles had covered the face thereof, and the stone wall thereof was broken down. Then I saw and considered it well; I looked upon it and received instruction.

5. Go to the ant, thou sluggard; consider her ways and be wise: which, having no guide, overseer, or ruler, provideth her meat in summer, and gathereth her food in the harvest.

6. Yet a little sleep, a little slumber, a little folding of the hands to sleep; so shall thy poverty come as one that traveleth; and thy want, as an armed man.

7. Wine is a mocker, strong drink is raging; and whosoever is deceived thereby is not wise.

8. Who hath woe? who hath sorrow? who hath contentions? who hath babbling? who hath wounds without cause? who hath red-

ness of eyes? They that tarry long at the wine; they that go to seek mixed wine.

9. Look not thou upon the wine when it is red, when it giveth its color in the cup, when it moveth itself aright. At the last it biteth like a serpent, and stingeth like an adder.

The Bible.

DICTIONARY LESSON. Find the definitions of **slothful, sluggard, contentions, void, tarry.** Write each word in a sentence of your own.

6

WRITTEN SPELLING.—WORDS OFTEN MISSPELLED.			
fifth	eleventh	drought	castor
height	reference	chipmunk	very

29. LETTER-WRITING.

Directions. In writing to parents, relatives, or intimate friends, use forms of address like the following: "My Dear Father," "Dear Mother," "Dear Cousin," etc. In closing your letter, use such forms as, "Your affectionate son," "Your loving daughter," "Yours truly," "Yours affectionately," etc.

EXERCISE. **Write a short letter to some relative or friend. Exchange letters, correct mistakes, and criticise. Each pupil will read aloud the letter of some other pupil.**

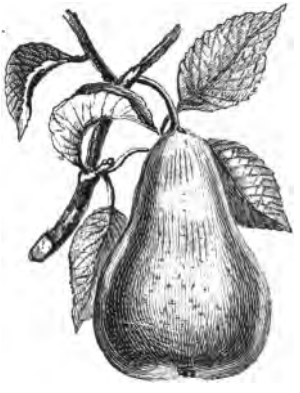
30. ABOUT FRUIT.

Require the class, under your direction, to mark the rhetorical pauses; that is, the pauses to be made where none are indicated by punctuation. Rhetorical pauses are marked by a vertical line, thus—(|).

1. When a flower withers and falls, there is something left | on the end of the flower-stem. It is this something | that holds the seeds. You may see it in the rose. When the beautiful leaves of the flower | are all scattered by the wind, there is a roundish thick part | left on the end of the stem. The seeds | are in this part. It grows larger, and becomes of a reddish color. If you break it open, you may see the seeds in it.

2. Look at what is left when a pear blossom falls. Its shape is very much like that of the part left when the leaves of the rose

are scattered. But the former grows more than the latter does. When it is fully grown, it is much larger than a mere seed-holder needs to be. The seeds are but a small part of it. It is made to be eaten as well as to hold the seeds. So we call it fruit.



3. When the blossom of the orange falls, a little green ball is left on the end of the stem. This grows very much, and when ripe it is large, and of a yellow color. Just as in the case of the pear, the orange is larger than it would need to be merely to hold the seeds. We call it fruit, because it is good to eat.

4. The little yellow flower of the currant, when it falls, leaves a small, round berry. This grows, and becomes red, white, or black, when it ripens.

5. The huckleberry, you know, grows dark when it ripens. These berries have the seeds

inside of them. The strawberry has its seeds on the outside, as you see here, and they give it a very pretty appearance.

6. The flowers on the vine are small and delicate. They are much smaller than the fruit that forms after they fall. The delicious grape is something more than a seed-holder. It has all that juicy pulp which is so pleasant to the taste.

7. Fruits are of very different sizes. The fruit of some plants is very large; as the pumpkin and the water-melon. The fruit of some large trees is quite small. This is the case with the walnut, chestnut, and acorn. Some of the trees in warm climates bear very large fruit. The cocoa-nut tree is an example.

8. The fruits of the earth that are most largely used by man are in the form of seeds. This is the case with grain, pease, beans, etc. Most of what we raise from

these plants is used for food, and we keep but a small part for seed. The different kinds of grain are used in making bread. Bread is a part of our food, on which we depend so much that it has been called "the staff of life."

9. The grain from which bread is made is quite small. The seeds are freed from their chaffy coverings, and are ground between mill-stones, so as to make the fine flour from which we make bread.

31. EYE, EAR, AND TONGUE.

Memorize this piece for recitation.

1. Guard, my child, thy tongue,
That it speak no wrong;
Let no evil word pass o'er it;
Set the watch of truth before it,
That it speak no wrong:
Guard, my child, thy tongue.

2. Guard, my child, thine eyes;
Prying is not wise;
Let them look on what is right;
From all evil turn their sight;

Prying is not wise:
Guard, my child, thine eyes.

3. Guard, my child, thine ear;
Wicked words will sear;
Let no evil word come in
That may cause thy soul to sin;
Wicked words will sear:
Guard, my child, thine ear.

SPELLING AND PRONUNCIATION. **Write from memory the first stanza. Exchange, and correct errors.**

32. THE HAND.

To be marked for rhetorical pauses, as in the first paragraph.

1. Man | is the only animal | that has a hand. The monkey | has something like a hand; but if you watch him | as he takes hold of things, you will see | that his | is a very awkward thing | compared with your hand.

2. The hand is often said to be a wonderful instrument. It would be more correct to say that it is a wonderful set of instruments. An instrument or tool is commonly fitted to do

but one thing, as a chisel, a spade, a saw, etc.; but many different things can be done with the hand.

3. Let us look at some things that the hand can do. See the blacksmith wielding the heavy hammer! How strongly his hand grasps the handle! See how it is done. The fingers and thumb are bent by those large muscles that are up in the arm.

4. Now these same fingers that grasp the hammer so strongly, and do this heavy work, can be trained to do work of the lightest and finest kind. They can hold the pen and write. They can move the tool of the engraver, and make those fine lines that you sometimes see.

5. In the machines that man makes there is no such changing from coarse, heavy work, to that which is fine and delicate. A machine which does heavy work does that alone, and one that does fine work, does that alone.

6. No man ever made a machine that could pull a large rope one moment, and the next pull a fine thread, and do the one just as well as the other. But that wonderful machine, the hand, can do this. It can grasp a rope

firmly, and yet can take between its thumb and finger a thread so fine that you can hardly see it.

7. But the difference in the work of the hand lies not merely in coarseness and fineness. It can do a great many different kinds of coarse work, and a great many kinds of fine work. The hand works very differently with different things.

8. See how differently it manages a rope and a hammer, a spade and a hoe, a knife and a fork, etc. It takes hold of each of them in a different way. And then, as to fine work, see how differently it manages a pen, an engraver's tool, a thread, a needle, etc.

9. If you watch people as they do different things, you may get some idea of the variety of the work that the hand can perform. See how the fingers are continually changing in position and use while one is playing on a musical instrument.

10. You may see into what a variety of shapes the hand can be put, if you observe a deaf and dumb person talking with his fingers.

The teacher will select from this lesson twelve words to be written and studied.

33. LILY'S BALL.

1. Lily gave a party,
   And her little playmates all
   Gayly dressed, came in their best,
   To dance at Lily's ball.

2. Little Quaker Primrose
   Sat and never stirred,
   And, except in whispers,
   Did not speak a word.

3. Tulip fine, and Dahlia,
   Shone in silk and satin;
   Learned old Convolvulus
   Was tiresome with his Latin.

4. Snow-drop nearly fainted,
   Because the room was hot,
   And went away, before the rest,
   With sweet Forget-me-not.

5. Pansy danced with Daffodil,
   Rose with Violet;
   Silly Daisy fell in love
   With pretty Mignonette.

6. But when they danced the country-dance,
One could scarcely tell
Which of these two danced it best,—
Cowslip, or Heather-bell.

7. Between the dances, when they all
Were seated in their places,
I thought I'd never seen before
So many pretty faces.

8. But of all the lovely maidens
I saw at Lily's ball,
Darling Lily was to me
The loveliest of them all.

9. And when the dance was over,
They went down stairs to sup,
And each had a slice of honey-cake,
With dew in a buttercup.

10. And all were dressed to go away
Before the set of sun;
Then Lily said "Good-by!" and gave
A kiss to every one.

11. And before the moon or a single star
Was shining overhead,

Lily and all her little friends
Were fast asleep in bed.

Fun and Earnest.

WRITTEN SPELLING. **Write the names of flowers mentioned in the poem.**

SLATE WORK. **Dictate the first two stanzas. Let pupils exchange slates and correct errors.**

34. WHAT ANIMALS USE FOR HANDS.

1. Though animals have no hands, they have other means of doing some of the things that we do with our hands.

2. You see that dog holding a bird in his mouth. He is making his teeth do the work of hands. Dogs always do so when they carry things. They cannot carry them in any other way. You carry a basket in your hand, but the dog takes it between his teeth, because he has no hands.

3. You are told, in another lesson, how the cow and the horse crop the grass. They do that, you know, with their front teeth. They take up almost any kind of food—a potato, an apple—with these teeth. These teeth, then, serve for hands to the cow and the horse. Their lips answer the same

purpose in many cases. The horse gathers his oats into his mouth with his lips. The lips are for hands, to such animals, in yet another respect. They feel things with their lips just as we do with the tips of our fingers.

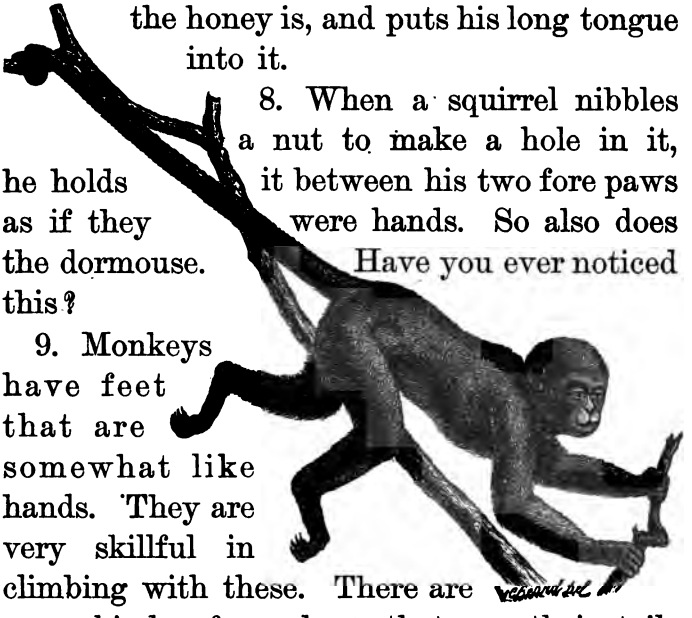
4. Once a horse, when cropping grass, took hold of some which was so tough that he pulled it up by the roots. As he ate it, the earth troubled him. He therefore knocked the grass several times against a fence, and so got rid of the loose soil.

5. There was once a horse that could lift a latch, or move a bolt with his front teeth, as readily as you can with your hand. He used to get out of the barn-yard in this way, until a piece of iron was fixed in such a manner at the end of the bolt that the latter could not be moved, unless the iron were raised at the same time.

6. There is a story of a horse that took hold of a pump-handle with his teeth, and pumped water into a trough when he wanted to drink. This was in a pasture where there were several horses. What is even more curious, the other horses, when they wanted to drink, would, if they found the trough empty, tease the horse that knew how to work the pump, till he pumped up some water for them.

7. The bill of a bird is used as its hand. With its bill it gathers its food. When you throw corn to the hens, how fast they pick it up, and send it down into their crops to be softened! The humming-bird has a very long bill; and in it lies a long, slender, and very delicate tongue. As he poises himself in the air before a flower, his wings fluttering

so quickly that you cannot see them, he runs his bill into the bottom of the flower, where the honey is, and puts his long tongue into it.



8. When a squirrel nibbles a nut to make a hole in it, he holds it between his two fore paws as if they were hands. So also does the dormouse. Have you ever noticed this?

9. Monkeys have feet that are somewhat like hands. They are very skillful in climbing with these. There are some kinds of monkeys that use their tails in climbing, as a sort of fifth hand.

10. The cat sometimes uses, for hands, her paws with their sharp claws, sometimes her teeth, and sometimes both together. She climbs with her claws. With them she catches mice, rats, and anything that is thrown down for her to run after. She strikes with her paws, just as children do with their hands.

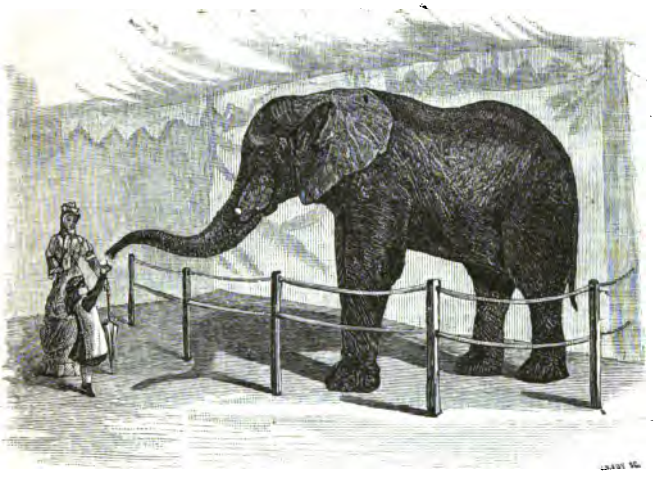
11. When the cat removes her kittens from one place to another, she takes them up with her teeth by the nape of the neck. There is no other way in which she can lift them. She cannot walk on her hind feet, and carry them with her fore paws. It seems as if it would hurt a kitten to carry it in the way that she does, but it does not.

12. One of the most remarkable things used in place of a hand is the trunk of the elephant. The variety of uses to which the elephant puts this member is very wonderful. He can strike very heavy blows with it. He can wrench off branches of trees, or even pull up trees by the roots, by winding his trunk round them.

13. With her trunk, as with an arm, the mother elephant carries her young. It is amusing to see an old elephant carefully wind her trunk around a baby elephant, and carry it gently along.

14. But the elephant can do light work as well as heavy work with his trunk. There is a sort of finger at the end of it. It is a very nimble finger, and with it this huge animal can do a great variety of minute things.

15. He will take with it little bits of bread, and other kinds of food that you hand to him, and put them into his mouth. He will pick up a piece of money from the



ground as easily as you can with your fingers. It is with this finger, too, that he feels for things, just as you do with your fingers.

16. There was an elephant that could hold a whip with the end of his trunk, and use it as handily as a driver does, very much to the amusement of the spectators. A story is told of an elephant that would take a flower from his keeper, and, standing on his feet,

present it to some visitor in a gallery of the gardens in which the elephant was kept.

17. There are two holes in the end of the trunk. Into these he can suck water, and thus fill his trunk with it. Then he can turn the end of his trunk into his mouth, and let the water run down his throat. But sometimes he uses the water in another way: he blows it out through his trunk with great force.

18. He does that when he wishes to wash himself, directing his trunk in such a way that the water pours over him. He sometimes blows the water out in play; for even such great animals have sports like children; sometimes, too, he blows the water on people that he does not like.

19. You perhaps have read the story of the tailor who pricked the trunk of an elephant with his needle. The elephant had, while passing, put his trunk into the shop window, hoping that the tailor would give him something to eat. He was angry at being pricked, and was determined to revenge himself. As his keeper led him back, past the same window, he poured on the tailor a shower of

dirty water with which he had filled his trunk for that purpose.

DICTIONARY LESSON. Find the definitions of **minute, monstrous, nimble, remarkable, poises, represented, spectators.**

COMPOSITION. **Write the story of the elephant and the tailor.**

35. JACK-IN-THE-PULPIT.

1. Jack-in-the-Pulpit
   Preaches to-day,
Under the green trees
   Just over the way.
Squirrel and Song-Sparrow,
   High on their perch,
Hear the sweet Lily-bells
   Ringing to church.

2. Come, hear what his reverence
   Rises to say,
In his low, painted pulpit,
   This calm Sabbath-day.
Fair is the canopy
   Over him seen,
Penciled, by Nature's hand,
   Black, brown, and green;

Green is his surplice,
  Green are his bands;
In his queer little pulpit
  The little priest stands.

3. In black and gold velvet,
  So gorgeous to see,
Comes, with his bass voice,
  The chorister Bee.
Green fingers playing
  Unseen on wind-lyres;
Low singing-bird voices,
  These are his choirs.

4. The Violets are deacons;
  I know by the sign
That the cups which they carry
  Are purple with wine.
And the Columbines bravely
  As sentinels stand
On the lookout, with all their
  Red trumpets in hand.

5. Meek-faced Anemones,
  Drooping and sad;
Great yellow Violets,
  Smiling out glad;

Buttercups' faces,
  Beaming and bright;
Clovers, with bonnets—
  Some red and some white;
Daisies, their white fingers
  Half clasped in prayer;
Dandelions, proud of
  The gold of their hair;

6. Innocents, children,
  Guileless and frail,
Meek little faces,
  Upturned and pale;
Wild-wood Geraniums,
  All in their best,
Languidly leaning
  In purple gauze dressed:
All are assembled,
  This sweet Sabbath-day,
To hear what the priest
  In his pulpit will say.

J. G. WHITTIER.

SLATE WORK. **Copy from the book, the names of the flowers in this piece.**

USING WORDS. Write these words in sentences of your own, with the meaning they have in the lesson: **perch, reverence, penciled, surplice, chorister, beaming, languidly.**

36. STORY OF THE MATCHES.

1. Once there were some Matches that could not contain themselves for pride, because they thought they were of such high birth. Their father, the Fir, had in olden times been a great tall tree in one of the northern forests. But these Matches were now lying beside a Kitchen-grate, between a Tinder-box and an old Iron Pot, to which they told most wonderful stories about their younger days.

2. "Yes; when we were on the green bough," said they, "then we really had a flourishing time of it. All the day long, we had sunshine, and the little birds amused us with merry songs.

3. "We could see plainly enough, too, that we were rich; for, while other trees put on a decent dress only in summer, our family had its beautiful green wardrobe all the year. At last, in the midst of this happy kind of life, the wood-cutters came; and this was what split our family asunder.

4. "Our mighty father got a place as main-

mast to a splendid ship, which could sail around the world. The other branches of the family went somewhere else. And to *us* was assigned the office of making a light for the coming throng."

5. "The rest of us are probably as well born as you," replied the Iron Pot; "but what does our high birth avail us in this dull place? Excepting the Water-pail, which sometimes goes down into the yard, we live more retired than in a cloister.

6. "Our only news-bearer is the Market-basket; but he makes such a chatter about what he hears and sees, that only yesterday an old pot fell down and broke in two, in sheer alarm at his noise."

7. "Have done with your nonsense about birth!" said the Tinder-box, putting in a word; "let us have some sport while the house-maid is in bed." And immediately Flint and Steel struck so hard against each other, that they sparkled, as if to say, "What a merry night we shall have of it!"

8. "Let us talk about who is the greatest of us all!" said the Matches.

9. "No; we will have a dance!" said the

Fire-tongs; and away they danced, throwing up first one leg and then the other. Oh, what a sight, to be sure! The old Chair-cover in the corner burst with laughter at the very sight of it.

10. "Pooh, how very vulgar!" thought the Matches.

11. Then the Tea-urn was called on for a song. But she said she had a cold, and could only sing when she was boiling. But the fact was, she would not deign to sing till she found herself among the great folks in the drawing-room.

12. "If the Tea-urn will not sing, I will," said the Tea-kettle, who was chief kitchen-singer, and half-brother to the former.

13. "No jealousies here!" said the Market-basket; "is this the way to pass the night? Would it not be much better to turn the house topsy-turvy? Then each would get into his right place. That would be something like fun to us."

14. "Yes; let us make a regular to-do!" cried they all in one voice.

15. At this moment, the door was opened by the house-maid; and Pot, Pan, Kettle,

and Tea-urn were still in a moment. The house-maid took the Matches and made a light with them. Oh, how they crackled and burned in the yellow-blue flame!

16. "Now, then," thought they, "every blockhead must see that we stand first, and how brightly we shine!" and so saying, they burned to ashes.

HANS ANDERSEN.

37. A LESSON ON GRASSHOPPERS.

1. My pupils were tired of book-lessons, and I made up my mind to give them a lesson on grasshoppers. I found three or four willing boys who readily undertook to catch two hundred grasshoppers, and soon the air rang with shouts of laughter, as the boys started in hot pursuit.

2. Early the next morning, I gave each pupil a grasshopper. Some children refused to touch them, and others took them with a giggle or a contemptuous sniff. "What's the use of a grasshopper!" exclaimed a big boy. "I hate them!" said a big girl.

3. When the tittering was over, I began my

lesson. After some examination, we found out that the body was made up of three principal parts to which I gave the names *head*, *thorax*, and *abdomen*. Next, I called attention to the shape of the head, and the boys and girls began to think of something with which to compare it. "Why! it's like a horse's head!" said one sharp-eyed boy, and then all the pupils attentively observed the heads of their grasshoppers.

4. I then called attention to the eyes, and drew on the blackboard a diagram of little cells like those of a honey-comb, telling my scholars that the compound eye of the grasshopper is composed of thousands of *facets* or little faces of similar form, each having the power of sight.

5. "I've found three eyes between the horns!" shouted a little boy. "He's better off than we are," said another lad, "we have two apiece, and he has thousands of them."

6. All eyes were now carefully looking after grasshoppers' eyes, and when I asked the question why the eyes of the grasshopper were placed on three sides of his head, one excitable boy jumped up and shouted: "I

know why! So that he can see the danger all around him." "That's so," exclaimed the boys that caught the grasshoppers the night before.

7. "He's got a collar on!" exclaimed a boy, as soon as he could be heard. "That's to cover the seam where his head joins the thorax," said the oldest girl in the class. "It's mighty pretty, too, ain't it?" said a little fellow on the front seat. I gave the name *shield* to the collar, suggested *very* instead of *mighty*, and *isn't* instead of *ain't*.

8. Then a little girl announced that she had found an under pair of wings just like a thin lady's gray veil; and amid the laughter that followed, she explained that it was the *veil* that was thin, not the lady.

9. Just then the bell rang, and the scholars laughed as they turned their faces towards me.

"O, it's just lovely!" breathed a tall girl who generally blundered through her book-lesson. "Yes! it's splendid!" said a boy who never was in love with his book, "I'm not a bit tired."

10. "How many of you are willing to take

more lessons like this?" I asked. All nodded assent.

"Please, teacher, what's the lesson to-morrow?" asked a tall slender girl that pored over her lessons till she was round-shouldered.

11. "Each pupil will bring with him one large grasshopper, and six written sentences, each stating one thing learned while catching the grasshopper."

12. "No study hours?" a smiling girl wonderingly inquired.

"Yes; time, twenty minutes or longer; the grasshopper for a book, and the field for a school-room."

M. K. SMITH [*adapted*].

7

WRITTEN SPELLING.—IMPORTANT LITTLE WORDS.

1. A small *sum.*	*Some* good bread.
2. A piece of *steel.*	Thieves *steal.*
3. A *bare* head.	A big brown *bear.*

38. PICCOLA.

1. Poor, sweet Piccola! Did you hear
What happened to Piccola, children dear?
'T is seldom Fortune such favor grants
As fell to this little maid of France.

2. 'T was Christmas time, and her parents poor
Could hardly drive the wolf from the door,

Striving with poverty's patient pain,
Only to live till summer again.

3. No gift for Piccola! sad were they
When dawned the morning of Christmas day!
Their little darling no joy might stir;
St. Nicholas nothing would bring to her!

4. But Piccola never doubted at all
That something beautiful must befall
Every child upon Christmas day,
And so she slept till the dawn was gray.

5. And full of faith, when at last she woke,
She stole to her shoe as the morning broke;
Such sounds of gladness filled all the air,
'T was plain St. Nicholas had been there.

6. In rushed Piccola, sweet, half wild—
Never was seen such a joyful child—
"See what the good saint brought!" she cried,
And mother and father must peep inside.

7. Now such a story I never heard!
There was a little shivering bird!
A sparrow, that in at the window flew,
Had crept into Piccola's tiny shoe!

8. "How good poor Piccola must have been!"
She cried, as happy as any queen;
While the starving sparrow she fed and warmed,
And danced with rapture, she was so charmed.

9. Children, this story I tell to you
Of Piccola sweet, and her bird, is true.
In the far-off land of France, they say,
Still do they live to this very day.

CELIA LAIGHTON THAXTER.

COMPOSITION. **Make a short prose story out of these verses.**

39. ABOUT SEEDS.

1. The object of the *flower* in a plant is to form the *fruit* or *seed.* Some plants flower early, others late. *Annuals* flower in the first summer; *biennials* in the second; and some plants not till they are several years old. The essential part of the fruit is the seed; and the essential part of the seed is the *germ*, or embryo, which it contains.

2. The germ, or embryo, is a little plant, lying snugly packed away in the seed, ready to grow into a new plant when the seed is sown. To produce, protect, and nourish this germ, is the object of the flower, the fruit, and the seed.

3. When a seed is sown, it imbibes some moisture through its coats, and swells a little.

Feeling the warmth, the embryo gradually wakes from its sleep, and sends out two shoots. One grows downward, and forms the root; the other, forces its way upward and unfolds into the stem and leaves.

4. What always makes the root grow downward, and the stem turn upward, no one knows; but we can easily tell why these things should be. The dark and damp soil is the working-place of the root; while the stem raises the leaves into the light and air, where they have to perform their part in the growth of the plant.

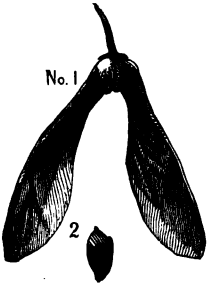
5. When a plant has sent down its root into the soil, and spread out its first leaves to the air, it is then able to change mineral matter, from the earth, air, and water, into vegetable matter, and so to live and grow independently.

6. But at first the young plant must be supplied by ready-made vegetable matter, furnished by the mother plant. This early supply of nourishment is contained in the seed, and on it the embryo plant feeds and grows.

7. In a grain of wheat, for example, the germ of the plant is a minute point, filling but a very small space within the husk, all the rest consisting of food designed for the nourishment of the young plant.

8. Many seeds are provided with little appendages which act like wings, and by which they are wafted to places far distant from those in which they were produced.

9. A well-known example of this is the dandelion. Its seed is furnished with a very light, downy covering, by which it is floated along by the slightest breath of air, till, by some cause or other, it is deposited in the soil.



10. Another example is afforded by the winged seeds of the maple, which, as you see in the picture, bear some resemblance to the wings of an insect or a bird. Can you name any other kind of tree that has similar seeds?

11. Other seeds, again, are conveyed by streams into which they fall, and take root when left by the current on a genial soil. Some are even capable of resisting the influence of the waters of the sea; and it is by this means that the coral islands of the Pacific are speedily covered with a luxuriant crop of vegetation.

12. Floating branches of trees, laden with their seed, are carried by the tides and currents of the ocean to a distance of many hundreds of miles; and even the gales and tornadoes, which seem only fitted to rend and destroy, lend their aid, and thus contribute to extend vegetable life, by sowing on the ocean the seeds which are destined to take root and spring up on these distant isles.

13. Birds, too, are very important agents in the dispersion of seeds. They carry off the whole fruit to a convenient place, and drop the stone when they have eaten the pulp. The seed falls into the ground, and in due time springs up a living plant. Squirrels, rooks, field-mice, and many other animals bury seeds in the ground, probably for the purpose of afterwards feeding on them, and

thus unconsciously lead to the growth of plants and trees in places where, but for such operations, their seeds could never reach.

DICTIONARY LESSON. Find the definition of **annual, imbibe, appendage, biennial, essential, germination, unconsciously, tornado.** Use imbibes, appendages, tornadoes, in sentences of your own.

40. THE BOY THAT STOLE APPLES.

Let each pupil give and spell the name of some kind of fruit.

1. An old man found a rude boy upon one of his trees stealing apples, and desired him to come down; but the young sauce-box told him plainly he would not. "Won't you?" said the old man, "then I will fetch you down;" so he pulled up some turf or grass and threw at him; but this only made the youngster laugh, to think the old man should pretend to beat him down from the tree with grass only.

2. "Well, well," said the old man, "if neither words nor grass will do, I must try what virtue there is in stones;" so the old man pelted him heartily with stones, which

soon made the young chap hasten down from the tree and beg the old man's pardon.

Moral.—If kind words and gentle means will not reclaim the wicked, they must be dealt with in a more severe manner. WEBSTER'S *Spelling Book.*

41. THE WIND AND THE LEAVES.

1.

"Come, little Leaves," said the Wind one day,
"Come o'er the meadows with me, and play.
Put on your dress of red and gold;
Summer is gone, and the days grow cold."

2.

Soon as the Leaves heard the Wind's loud call,
Down they came fluttering, one and all;
Over the brown fields they danced and flew,
Singing the soft little songs they knew.

3.

"Cricket, good-by, we've been friends so long;
Little Brook, sing us your farewell song;
Say you are sorry to see us go;
Ah! you will miss us, right well we know.

4.

"Dear little Lambs, in your fleecy fold,
Mother will keep you from harm and cold;
Fondly we've watched you in vale and glade:
Say, will you dream of our loving shade?"

5.

Dancing and whirling the little Leaves went;
Winter had called them, and they were content;
Soon, fast asleep in their earthy bed,
The snow laid a coverlet over their head.

GEORGE COOPER.

42. A NEW LESSON.

Write a short composition on one of the following subjects. Exchange, correct errors, and read one another's papers.

1. MY DOLLS AND THEIR DRESSES. [Girls.]
2. THE HORSE. [Boys.]

A LITTLE GIRL'S COMPOSITION.

My doll's name is Snow-drop, and she is made of wax. She has red cheeks and a nice little nose and mouth. Her hair is white and curly. She has a very pretty dress which is made of white alpaca, trimmed with blue velvet, with puffs in it. She has a few ruffles also on her dress. She has ear-rings with nice little red stones in them. She can say mamma and papa. There are two little strings, and when you pull them, the doll cries. She can open and shut her eyes, and has little shoes and stockings.

IV. VOCAL TRAINING.—MOVEMENT OR RATE.

To be read by the teacher, and repeated in concert by the class.

I. SLOW MOVEMENT.

1. Here I come, creeping, creeping, every-where;
By the dusty road-side,
On the sunny hill-side,
Close by the noisy brook,
In every shady nook,
I come creeping, creeping, every-where.

2. The curfew tolls the knell of parting day;
The lowing herd winds slowly o'er the lea;
The plowman homeward plods his weary way,
And leaves the world to darkness and to me.

3. Full knee-deep lies the winter snow,
And the winter winds are wearily sighing:
Toll ye the church-bell sad and slow;
For the Old Year lies a-dying.

II. QUICK OR FAST MOVEMENT.

VOICE OF SPRING.

1. I come, I come! ye have called me long;
I come o'er the mountains, with light and song.
Ye may trace my step o'er the waking earth,
By the winds which tell of the violet's birth,
By the primrose stars in the shadowy grass,
By the green leaves opening as I pass.

THE MAY QUEEN.

2. You must wake and call me early, call me early, mother dear;
To-morrow 'll be the happiest time of all the glad New Year;
Of all the glad New Year, mother, the maddest; merriest day;
For I'm to be Queen o' the May, mother, I'm to be Queen o' the May.

TENNYSON.

THE CLOCK.

3. "Tick, tick," it said—"quick, quick, to bèd;
For ten I've given wàrning;
Up, up, and go, or else, you knów,
You 'll never rise soon in the mòrning."

43. SLEIGH-BELLS.

This piece affords a good illustration of quick movement.

Jingle, jingle, clear the way,
'T is the merry, merry sleigh!
As it swiftly scuds along,
Hear the burst of happy song,
See the gleam of glances bright
Flashing o'er the pathway white!
Jingle, jingle, past it flies,
Sending shafts from hooded eyes,—

Roguish archers, I'll be bound,
Little heeding whom they wound;
See them, with capricious pranks,
Plowing now the drifted banks;
Jingle, jingle, mid the glee,
Who among them cares for me?
Jingle, jingle, on they go,
Capes and bonnets white with snow;
Not a single robe they fold
To protect them from the cold;
Jingle, jingle, mid the storm,
Fun and frolic keep them warm;
Jingle, jingle, down the hills,
O'er the meadows, past the mills;
Now 't is slow, and now 't is fast:
Winter will not always last.
Jingle, jingle, clear the way!
'T is the merry, merry sleigh.

G. W. PETTEE.

Dictate for oral spelling, the words that rhyme.

8

WRITTEN SPELLING.—WORDS OFTEN MISSPELLED.

potato	bouquet	gaiters	steady
afraid	color	proper	salmon
believe	collar	parsnips	wagon
beefsteak	cupboard	rabbit	naught

44. USEFUL KNOWLEDGE.—METALS.

I. GOLD.

1. Gold is called a *precious* metal, because it is hard to get, and is lasting and valuable. It is of a yellow color, and is *malleable* and *ductile.* A metal is *malleable* when it can be hammered or beaten out into thin sheets, like gold-leaf; and *ductile* when it can be drawn out into wire.

2. Gold is found in the form of gold-dust—that is, fine grains or scales—in the beds of some rivers, and in banks of gravel. It is sometimes found in large lumps called "nuggets." It is also found in ledges of quartz rock from which it is worked out by crushing and washing the rock.

3. The greater part of the gold in the world is obtained from mines in the western part of the United States, in Australia, and Russia.

4. Gold was discovered in California, at Coloma, in 1848. In 1849, thousands of people from all parts of the world flocked to California to get rich by digging gold.

5. The gold mines of Australia were dis-

covered in 1851, and thousands of miners went there to dig gold.

6. One of the chief uses of gold is for coining into money. For this purpose it is mixed with one tenth part of copper to make it harder so that it will not wear away in using. Who of you can name the gold coins of the United States?

7. Gold is a very durable metal, as it is not rusted by air or water like iron and most other metals, and is not destroyed by fire. It is employed in the manufacture of many ornamental and useful articles. What articles can you think of that are made from gold?

WRITTEN EXPRESSION. **Write all you can remember about gold.**

45. DAY-BREAK.

Train your pupils to read this piece, and then require them to memorize it for recitation.

1. A wind came up out of the sea,
And said, "O mists, make room for me!"
It hailed the ships, and cried, "Sail on,
Ye mariners! the night is gone!"
And hurried landward far away,
Crying, "Awake! it is the day!"

It said unto the forest, "Shout!
Hang all your leafy banners out!"

2. It touched the wood-bird's folded wing,
And said, "O bird, awake and sing!"
And o'er the farms, "O chanticleer,
Your clarion blow! the day is near!"
It whispered to the fields of corn,
"Bow down, and hail the coming morn!"
It shouted through the belfry-tower,
"Awake, O bell! proclaim the hour!"
It crossed the church-yard with a sigh,
And said, "Not yet! In quiet lie!"

LONGFELLOW.

DEFINITIONS.

hailed, called after.
ban'ners, flags with a special inscription.
clar'ion, shrill note.
mar'iners, sailors.

SLATE WORK. **Write from memory the first stanza, exchange, compare with the book, and correct errors.**

9

WRITTEN SPELLING.—CHANGING THE FINAL LETTER.

In forming the plurals of these words change **f** into **v** and add **es**; as, wolf, wolves.

Write the plurals of the following:

calf	leaf	wife	yourself	shelf
half	loaf	life	ourself	elf

46. USEFUL KNOWLEDGE.—METALS.

II. SILVER.

1. Silver ranks next in value to gold, and is also called a precious metal. It is generally found in the form of *silver ore*, that is, mixed with other substances, such as lead, sulphur, etc. It is sometimes found pure, and is then called *native silver*. The richest silver mines in the world are found in the western part of the United States, in Mexico, Peru, and Chili.

2. Like gold, silver is largely used for coining into money. It is also largely used in making articles of ornament and use. Can you name the silver coins of the United States? What articles are made wholly or partly, of silver?

III. IRON.

3. Of all metals, iron is by far the most useful. It is cheap, because it is abundant. It is found in nearly all parts of the world, but the richest mines are in England, the United States, and Russia. Each pupil in the class may name and spell some article made wholly or partly, of iron.

4. The chief kinds of iron are cast-iron, wrought-iron, and steel. Cast-iron is iron that is melted and cast, or run into molds. Mention five useful articles that are made of cast-iron.

5. Wrought-iron is iron that can be hammered or wrought into implements. Steel is a fine, hard iron made from wrought-iron. Name five articles made of steel.

COMPOSITION. **Write what you can remember about silver and iron.**

SLATE WORK. **Make a list of twenty articles made wholly or in part of iron; ten of silver.**

47. HOW A DOG GOT HIS DINNER.

Select ten words from this lesson for pupils to study for spelling.

1. In a town in the south of France, twenty poor people were served with dinner, at a certain hour every day. A dog belonging to the place was always present at this meal, to watch for the scraps that were now and then thrown to him.

2. The guests, however, were poor and hungry, and, of course, not very liberal. So

the poor dog hardly did more than smell the feast, of which he would have liked a share.

3. Now it happened that this dinner was served out to each one on his ringing a bell; but, as the person who served the dinner

handed it through a small opening, he did not see who received it.

4. One day the dog had waited till all the poor people were gone. Having himself got very little to eat, he reached up, took hold of the rope by his teeth, and rang the bell. A good dinner was at once handed out, and the dog ate it with great delight.

5. This was done by the dog for several days; but the rogue was at length found out. It was thought, however, so clever for a dog, that he was allowed to take his regular turn at the dinner every day. And thus he went on for a long time, ringing the bell, and taking his meal with the other beggars.

WRITTEN EXPRESSION. **Write the substance of this story in your own words; then exchange slates, correct errors, and report them to the class.**

48. USEFUL KNOWLEDGE.—METALS.

IV. COPPER.

1. Copper is a *useful*, but not a *precious* metal. The richest copper mines are in England, the United States, and Chili.

2. When copper is melted and mixed with tin, the mixture is called *bronze;* when mixed with *zinc*, the compound is called *brass.*

3. Name all the articles you can think of that are made of *copper;* of *brass;* of *bronze.*

V. LEAD.

4. Lead is a soft, coarse, heavy metal. It is cheap, because it is abundant. It is easily melted. It is one of the metals used to mix

with other metals in making types. Name some of the uses of lead.

VI. ZINC.

5. Zinc is a bluish-white metal, somewhat like lead, but lighter and harder. *Brass* is a compound of zinc and copper, melted together in certain proportions. What articles, made of zinc, have you ever seen?

VII. TIN.

6. Tin is a whitish, silvery metal, chiefly used for coating other metals. What we call "tin-ware" is made of sheet-iron covered or plated with a thin coating of tin. Mixed with copper, tin forms *bronze* and *bell-metal;* mixed with lead, tin forms *pewter*. Name all the articles you can think of, that are made of tin; of bronze.

VIII. NICKEL.

7. Nickel is a metal used chiefly for plating or coating other metals. What coin in our country is made of nickel?

IX. PLATINUM.

8. Platinum or platina is a metal resembling silver, but heavier and harder, and more

difficult to melt. It is the most *infusible* of all the metals. It is a ductile metal, and is drawn out into fine wires, which are used in the electric light. It is also used to make the crucibles required by chemists, because the metal is not acted upon or eaten up by acids, and because it does not easily melt.

SLATE WORK. **Write a list of all the articles you can think of, made wholly or in part of copper; of lead; of zinc.**

49. A JOYOUS LITTLE MAID.

1. "I am so happy," she said,
Lifting her bright young head;
"Here are the golden-hued buttercups growing;
Shy little snow-drops, timidly blowing;
Nodding white daisies silver dew throwing;
And, on the branches of maple-trees growing,
Birds to the sunshine sing, as with knowing
Spring has come back," she said,
Gliding with noiseless tread.

2. "Spring has come back," she said;
"Sky-colored birds overhead
Sing of faint-scented violets blowing,
Mist-blooming willows and soft blossoms snowing,
Pale yellow butterflies coming and going,
And in the meadows the sparkling brooks flowing—
Sing, little birds! and sing as if knowing
I am so happy," she said,
Lifting her bright young head.

WIDE AWAKE.

50. MANUSCRIPT READING.

Let each pupil write a composition on one of the following subjects, and require the manuscript to be read by some other pupil in the class. A little girl's composition is given below as a suggestion.

1. My Pets. 2. A Dog Story.
3. What I Would Do if I Were Rich.

1. I have two pets, a canary and a kitten. The little canary is named Dickie. He is a very funny bird. If you whistle to him he will put his little head on one side and chirp. He will never sing unless there is a noise.

2. When we ring the bell in the morning and afternoon, he will sing with all his might. He is yellow all over, except the tips of his wings, which are white.

3. My kitten's name is Snowball. We named her Snowball, because she is as white as snow. She chases me all over the house and yard.

4. When I take her in my lap, she will purr and roll herself up like a ball. One day a little dog ran after her, and she ran into the kitchen, and got under the cook's apron.

51. BIRDS'-NESTS.

1. I suppose most, or all of you have, at some time in your life, seen a bird's-nest; and if you live in the country, you know something about the way in which the birds around you build their nests, and what kind of eggs they lay in them.

2. The robin generally builds its nest near houses, and often in the garden apple-tree. Its nest is made of moss, leaves, and grasses, and is lined with hair or feathers. The oriole, or golden robin, suspends its curiously woven nest from twigs, like a hammock.

3. The woodpecker drills a hole in some decaying tree and makes its nest in the hollow of the tree. The humming-bird lays its two tiny eggs in a little nest inlaid with cotton, wool, or other soft substances. Perhaps some one of the class will bring an old nest to school for the others to see.

4. The swallow is a mason, and builds its

nest of moistened clay, under the eaves, or on the rafters inside the barn, or in the chimneys. In the East Indies, there is a swift, or swallow, that secretes from its salivary glands, a fluid that hardens into a substance resembling isinglass, of which it builds its nests. These form the "edible birds'-nests," which are esteemed by the Chinese as a great delicacy.

5. The tailor-bird spins a thread of cotton, with which it stitches together the edges of a pair of leaves to make its nest.

6. The crow builds its nest high up in the branches of the pine-tree. The heron constructs its huge nest of sticks and twigs, in the spreading branches of large trees like the sycamore or oak. The eagle builds its nest on some inaccessible cliff, or in some lofty tree.

7. Sandpipers and plovers lay their eggs

in shallow holes which they make in the soil. The ostrich lays its large eggs in holes in the sand, sitting on them at night, and leaving them exposed to the heat of the sun during the day.

Questions. 1. How and where do quail make their nests? 2. Sparrows? 3. Blackbirds? 4. Tell the class anything you know about the habits of any other birds not named in this lesson. 5. Name the different kinds of birds'-nests that you have seen. 6. What is the color of a robin's egg? 7. Name the color of any other bird's eggs which you have seen.

COMPOSITION. **Write a composition about the birds'-nests that you have seen, and tell where and how they were built.**

LANGUAGE LESSON.

Copy these sentences, filling up the blanks, or ellipses, with words selected from the six words at the head of the exercise.

ran	**wild**	**nothing**
friends	**adventures**	**surprise**

A traveler, relating his ——— to some friends, told them that he and his servant had once made fifty ——— Arabs run. His ——— stared in ———; but he told them that there was ——— wonderful in it after all. "For," said he, "we ——— and they ——— after us!"

52. NATURE'S BOUNTY.

1. A little boy had sought the pump,
  Whence the cool, sparkling water burst,
And drank with eager joy the draught
  That kindly quenched his raging thirst;
Then gracefully he touched his cap:
  "I thank you, Mr. Pump," he said,
"For this nice drink you've given me."
  (This little boy had been well-bred.)

2. Then said the pump, "My little man,
  You are welcome to what I have done;
But I am not the one to thank;
  I only help the water run."
"Oh, then," the little fellow said,
  (Polite he always meant to be,)
"Cold water, please accept my thanks;
  You have been very kind to me."

3. "Ah!" said the water, "don't thank me;
  Far up the hillside lives the spring
That sends me forth, with generous hand,
  To gladden every little thing."
"I'll thank the spring, then," said the boy,
  And gracefully he bowed his head.
"Oh, don't thank me, my little man,"
  The spring with silvery accents said.

4. "Oh, don't thank me; for what am I,
Without the dew and summer rain?
Without their aid I ne'er could quench
Your thirst, my little man, again."
"Oh, well then," said the little boy,
"I'll gladly thank the rain and dew."
"Pray, don't thank us; without the sun
We could not fill one cup for you."

5. "Then, Mr. Sun, ten thousand thanks
For all that you have done for me."
"Stop!" said the sun, with blushing face;
"My little fellow, don't thank me;
'T was from the ocean's mighty stores
I drew the draught I gave to thee."
"Oh Ocean, thanks!" then said the boy;
It echoed back; "Not unto me—

6. "Not unto me; but unto Him
Who formed the depths in which I lie;
Go, give thy thanks, my little boy,
To Him who will thy wants supply."
The boy took off his cap, and said,
In tones most gentle and subdued:
"Oh God! I thank Thee for this gift;
Thou art the Giver of all good."

SLATE WORK. Copy from the open book the last stanza. Exchange slates, and correct errors.

53. AN AX TO GRIND.

1. When I was a little boy, I remember, one cold winter morning, I was accosted by a smiling man, with an ax on his shoulder. "My pretty boy," said he, "has your father a grindstone?" "Yes, sir," said I.

2. "You are a fine little fellow," said he; "will you let me grind my ax on it?" Pleased with the compliment of "fine little fellow," "Oh, yes, sir," I answered. "It is down in the shop."

3. "And will you, my man," said he, patting me on the head, "get me a little hot water?" How could I refuse? I ran and soon brought a kettleful.

4. "I am sure," continued he, "you are one of the finest lads that ever I have seen; will you just turn a few minutes for me?" Tickled with the flattery, I went to work; and I toiled and tugged till I was almost tired to death. The school-bell rang, and I could not get away; my hands were blistered, and the ax was not half ground.

5. At length, however, it was sharpened; and the man turned to me with, "Now, you

little rascal, you've played truant; be off to school, or you'll rue it!"

6. "Alas!" thought I, "it was hard enough to turn a grindstone, but now to be called a little rascal is too much."

7. It sunk deep into my mind, and often have I thought of it since. When I see a merchant over-polite to his customers, methinks, "That man has an ax to grind."

8. When I see a man, who is in private life a tyrant, flattering the people, and making great professions of attachment to liberty, methinks, "Look out, good people! that fellow would set you turning grindstones!"

FRANKLIN.

10

WRITTEN SPELLING.—IMPORTANT LITTLE WORDS.

base. Lying is a *base* act.
bass. He has a good *bass* voice.
beach. The waves break on the *beach.*
beech. A *beech*-tree yields *beech*-nuts.
brake. Stop the wheel with the *brake.*
break. We can easily *break* glass.
blue. I like to look at the *blue* sky.
blew. The wind *blew* a gale.
peal. Hear the bells *peal.*
peel. *Peel* the pear with a knife.

A PICTURE LESSON.

54. THE BOY ASLEEP.

The pupils should make up a story about this picture, write it, and take it into the class for a reading lesson.

Questions. In making up your story, answer the following questions. 1. What is this boy's name? 2. What is he doing? 3. What can you see on the table? 4. What do you see on the floor? 5. What do you see in the boy's hand, and what do you suppose he has been doing with it?

55. STORY OF TWO BOYS.

1. "Little boy, will you help an old man up the hill with his load?" These words were spoken by an old, gray-headed man, who was drawing a hand-cart with a bag of corn on it.

2. "I can't; I am in a hurry," said Hanson, the boy addressed, who was hurrying to get to the school-yard, that he might play with the boys before school began.

3. The old man sat down on a stone at the foot of the hill, to rest himself and gather strength for the ascent. He gazed after Hanson, and sighed as he thought of the days of his youth, now far back in the past. A tear was beginning to gather in his eye, when another little boy, John Wilson, came up to him and said: "Shall I help you up the hill with your load?"

4. The old man brushed his eyes with the cuff of his coat, and replied: "I shall be very glad to have your help." He then arose, and taking the tongue of his cart, pulled with all his strength, while John pushed behind.

5. When they reached the top of the hill, John discovered a rent in the bag on the under side, from which the corn was dropping out; and, putting forth all his strength, he turned the bag, so that there might be no further loss of corn.

6. "I am much obliged to you," said the old man, as John set out upon a run for the school-house; "and may the Lord reward you." But John was out of hearing before the last words were spoken.

7. When John reached the school-house, he was about ten minutes too late; for which he received a mark. This was a very unusual thing for him, as he was remarkable for being punctual. If he had told the master what had detained him, he would have been excused; but he thought it would look a little like boasting to do so. So he took the mark without saying a word.

8. When the school was out, Hanson said to John, "For what did you get a mark?"

"Because I was late," said John.

9. "I know that; but why were you not in time? I saw you at the foot of the hill, only a little way behind me. I suppose you

stopped to help old Stevenson up the hill with his grist. He tried to stop me; but *I* do n't work for nothing."

10. "Nor I either."

"Oh! you got a mark from the schoolmaster. Do you call that pay for your work?"

"You do n't know what else I got."

"*Did* you get anything else?"

"I did not do it expecting to get anything for it."

11. "Why did you do it then?"

"Because I thought I ought to help the poor old man."

"If you have a mind to be such a fool as to work for nothing, you may. *No pay, no work*, is *my* rule."

12. "*To be kind and useful* is my rule," John might have said with truth; but he did not say so. Nor did John really work for nothing when he performed acts of kindness.

13. In the first place, he had the approval of his conscience; which was worth something. In the second place, he had the pleasure of doing good; which was also worth something.

14. In the third place, he had the gratitude and love of many; also worth something. And lastly, and best of all, he had the approval of God, who has promised that even a cup of cold water given to a disciple shall not lose its reward.

ALDEN.

DICTIONARY LESSON Find the definitions of **addressed, ascent, conscience, detained, gratitude, grist, punctual.** Write each word in a sentence of your own.

56. THE BEAUTIFUL RAIN.

Direct the class to write this in the form of poetical verse, with proper capitals and indentations.

1. How beautiful is the rain! After the dust and heat, in the broad and fiery street, in the narrow lane,—how beautiful is the rain!

2. How it clatters along the roofs, like the tramp of hoofs! How it gushes and struggles out, from the throat of the overflowing spout!

3. Across the window-pane it pours and pours; and swift and wide, with a muddy tide, like a river down the gutter roars,—the rain, the welcome rain!

LONGFELLOW.

57. STRAWBERRIES.

1.

Little Pearl Honeydew, six years old,
From her bright ear parted the curls of gold,
And laid her head on the strawberry-bed,
To hear what the red-cheeked Berries said.

2.

Their cheeks were blushing, their breath was sweet,
She could almost hear their little hearts beat;
And the tiniest lisping, whispering sound
That ever you heard came up from the ground.

3.

"Little friends," she said, "I wish I knew
How it is you thrive on sun and dew!"
And this is the story the Berries told
To little Pearl Honeydew, six years old.

4.

"You wish you knew? And so do we.
But we can't tell you, unless it be
That the same kind power that cares for you
Takes care of poor little Berries too.

5.

"Tucked up snugly, and nestled below
Our coverlet of wind-woven snow,
We peep and listen all winter long
For the first spring day and the bluebird's song.

6.

"When the swallows fly home to the old brown shed,
And the robins build on the bough overhead,
Then out from the mold, from the darkness and cold,
Blossom and runner and leaf unfold.

7.

"Good children, then, if they come near,
And hearken a good long while, may hear
A wonderful tramping of little feet,
So fast we grow in the summer heat.

8.

"Our clocks are the flowers; and they count the hours
Till we can mellow in suns and showers,
With warmth of the west wind and heat of the south,
A ripe red berry for a ripe red mouth.

9.

"Apple-blooms whiten, and peach-blooms fall,
And roses are gay by the garden wall,
Ere the daisy's dial gives the sign
That we can invite little Pearl to dine.

10.

"The days are longest, the month is June,
The year is nearing its golden noon,
The weather is fine, and our feast is spread
With a green cloth and berries red.

11.

"Just take us betwixt your finger and thumb;
And quick, oh, quick! for see! there come

Tom on all-fours, and Martin the man,
And Margaret, picking as fast as they can.

12.

"Oh, dear! if you only knew how it shocks
Nice Berries like us to be sold by the box,
And eaten by strangers, and paid for with pelf,
You would surely take pity, and eat us yourself."

13.

And this is the story the small lips told
To dear Pearl Honeydew, six years old,
When she laid her head on the strawberry bed,
To hear what the red-cheeked Berries said.

J. T. TROWBRIDGE.

LANGUAGE LESSON.

Copy these sentences, filling up the blanks with words selected from those at the head of the exercise.

glitters	**needy**	**may**	**perform**
command	**quarrel**	**number**	**tongue**

It takes two to make a ———.
All is not gold that ———.
Be slow to promise, but quick to ———.
A young man idle; an old man ———.
Do what you ought, come what ———.
Keep good company, and be one of the ———.
Better to slip with the foot than with the ———.
Command your temper, lest it ——— you.

58. TIT FOR TAT.

1. A boy was one day sitting on the steps of a door. He had a broom in one hand, and in the other a large piece of bread and butter which somebody had kindly given him. While he was eating it, and merrily humming a tune, he saw a poor little dog quietly sleeping not far from him. He called out to him, "Come here, poor fellow!"

2. The dog, hearing himself kindly spoken to, rose, pricked up his ears, and wagged his tail. Seeing the boy eating, he came near him. The boy held out to him a piece of his bread and butter. As the dog stretched out his head to take it, the boy hastily drew back his hand and hit him a hard rap on the nose. The poor dog ran away, howling, while the cruel boy sat laughing at the mischief he had done.

3. A gentleman, who was looking from a window on the other side of the street, saw what the wicked boy had done. Opening the street door, he asked him to cross over; at the same time holding up a sixpence between his finger and thumb.

"Would you like this?" said the gentleman.

"Yes, if you please, sir," said the boy, smiling; and he hastily ran over to seize the money.

4. Just at the moment that he stretched out his hand, he got so severe a rap on the knuckles, from a cane which the gentleman had behind him, that he bellowed out like a calf!

5. "What did you do that for?" said he, making a very long face, and rubbing his hand. "I didn't hurt you, nor ask you for the sixpence."

6. "What did you hurt that poor dog for just now?" said the gentleman. "He didn't hurt you, nor ask you for your bread and butter. As you served him, I have served you. Now, remember, dogs can feel as well as boys; learn to behave kindly towards dumb animals in future."

11

WRITTEN SPELLING.—WORDS OFTEN MISSPELLED.

coffee	scissors	breakfast	pitied
cipher	apparel	vineyard	doctor
cocoa	scallop	machine	roguish
measles	answers	matches	poultry

59. THE HOUR OF PRAYER.

Require the class to memorize this poem for concert recitation.

1. Chíld, amid the flowers at pláy,
While the red light fades awáy;
Móther, with thine earnest eye
Ever following sílently;
Fáther, by the breeze at eve
Called thy harvest work to léave—
Prày: ere yet the dark hours bé,
Lift the *heárt* and bend the *knèe.*

2. Tráveler, in the stranger's lánd,
Far from thine own household bánd;
Móurner, haunted by the tone
Of a voice from this world góne;
Cáptive, in whose narrow cell
Sunshine has not leave to dwéll;
Sáilor, on the darkening séa,—
Lift the *heárt* and bend the *knèe.*

3. Wárrior, that from battle wón,
Breathest now at set of sún;
Wóman, o'er the lowly slain
Weeping on his *búrial* pláin;
Ye that *tríumph,* ye that *sìgh,*
Kindred by one holy tíe,
Heaven's first star alike ye sée;—
Lift the *heárt* and bend the *knèe.*

MRS. HEMANS.

SLATE EXERCISE. **Write from memory the first stanza. Exchange slates, and, from the open book, correct errors in spelling, punctuation, and capitals.**

60. GENERAL REVIEW.

I. *Memory Exercises* in *Part II.*

II. Drill in Phonic Spelling on the *Table of Elementary Sounds* at the end of *Part I.*

III. *Spelling Match.* Words dictated from lessons headed, *Words Often Misspelled,* or *Important Little Words.*

IV. Review of *Vocal Training.* Sections selected by the teacher.

V. *Oral Expression.* Require each pupil to relate to the class some story or fable in this reader or the *Second Reader.*

61. SUPPLEMENTARY READING.

I. If *Part II* of this book is read through before the end of the year, let the class read some of the best pieces in *Part I.*

II. Read selections from the *Third Reader* of any other series of *Readers* in the library.

III. Borrow a set of *Second Readers* from another class and let pupils read a few of the best selections to enable scholars to mark their own progress in reading.

IV. Read suitable selections from *The Youth's Companion, St. Nicholas, Harper's Young People, Our Little Ones, Wide Awake,* or any other good juvenile periodical.

V. Read selections from *Æsop's Fables, Robinson Crusoe, Hans Andersen's Tales,* or any other good books for children.

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